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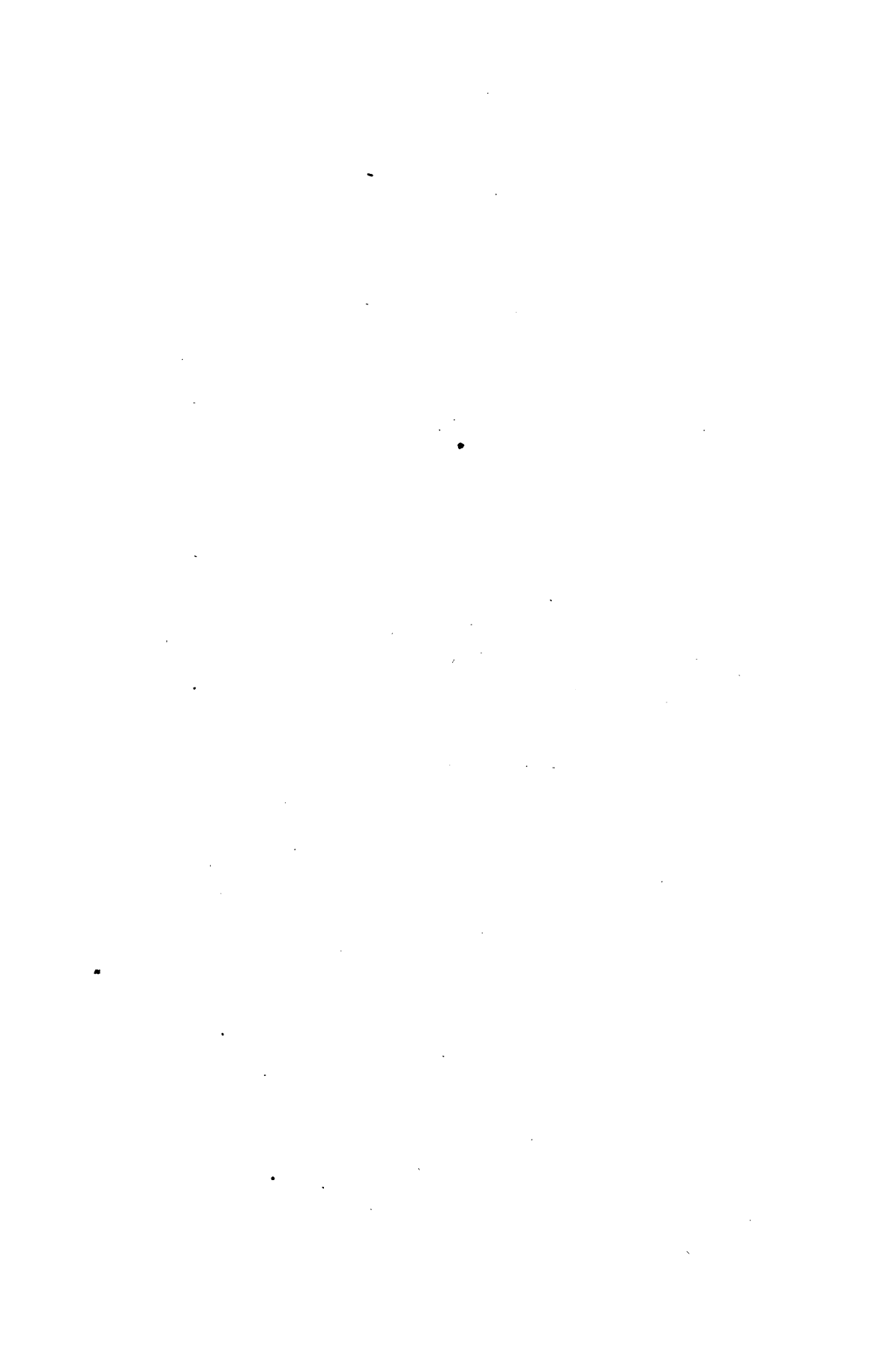
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40.

836.







A
GRAMMAR
OF THE
Hebrew Hieroglyphs
APPLIED TO THE
SACRED SCRIPTURES,
CONTAINING THE HISTORY
OF THE
CREATION OF THE UNIVERSE,
AND THE
FALL OF MAN,
BY
THE REV. T. R. BROWN, A.M.
VICAR OF SOUTHWICK;

AUTHOR OF

A Treatise on the English Terminations of Words; and an Analysis of the Chaldee
Text of Daniel, c. 5, and the Syriac of Matthew, c. 6, v. 1 to 13.

Southwick:

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M.DCCC.XXXX.

836.

Ερευνάτε τὰς γραφάς, ὅτι ὑμεῖς δοκεῖτε ἐν αὐταῖς
ζῶν αἰώνιον εἶναι· καὶ ἐκεῖναι εἰσὶν αἱ μαρτυροῦσαι
περὶ ἐμῆς .



John, 5. v. 39.

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Having completed my arduous undertaking, I beg to present my grateful acknowledgments to those learned individuals who have favoured me with their support.

I believe that time will considerably improve my system ; but that time will destroy it, I have no reason to fear : — Its concordance with the sacred scriptures, and with all the principal languages, both ancient and modern, forbids me to entertain a single doubt on the subject.

I now present it to the candid reader, and apologize for its general appearance, by stating, that the whole of the manual labour has been performed by myself ; and that a considerable part of the mental composition is coeval with it.

Southwick,
March, 28. 1840.

INTRODUCTION.

Every serious and well-disposed person has felt, and ever will feel, highly interested in the elucidation of those writings, which contain the history of man's introduction into this present state of his existence, and point to the path that leadeth through it, to a future abode of everlasting peace and happiness. The sciences have lent their aid to illumine the pages of holy writ.—History, has shot her piercing rays into their deep and dark recessess.—And every nation, of which we have any knowledge, has, in some degree, contributed to forward the grand design of cleansing them from the corruptions that time and ignorance have introduced into them.—And, lastly, that most interesting of all the auxiliaries, the knowledge of the ancient hieroglyphs, has been, for some time, sending in its succours, to remove much of what still remains dark and doubtful ; and to render them, in the end, pure and lovely altogether.— In the train of those, who have lent their assistance to carry us back to the ancient meaning of the words of the He-

brew scriptures, I now come forward to offer my mite: and if the system, which I am attempting to establish, should prove to have been laid upon a solid foundation; I trust that the present work, though, probably, not entirely free from error, may, nevertheless, be deemed acceptable to those who take delight in searching after the truths contained in the sacred volume, and are desirous of tasting the divine stream, unsullied, at the fountain-head.

It is not my intention to *attempt* any thing like an explanation of the methods by which an alphabet *might* have been composed for the purposes of making a written language of general use to mankind. I shall content myself, with stating it, as my opinion, that the number of hieroglyphs necessary for such a purpose, were, in some way or other, communicated to Adam by God. That so small a number, should be all that was necessary for such a purpose, appears to me to be past the power of man's determination : and, more especially, as we shall hereafter see, in what a surprising manner he must have still to exert his reasoning faculties, to make that number suffice, to exhibit all his wishes, express all his wants, and communicate all his knowledge.—He had, even then, with such divine aids given to him, (supposing him to have

formed his own phonetic characters, which is *very* probable), to construct an edifice, of more grandeur than the gigantic pyramids of Egypt, or the stupendous excavations of India. —He had to raise a monument, that was destined to astonish mankind to his latest posterity.

We may safely argue from Gen : c. 2. v. 16, 17, 19, 20, 23, that man, in the first instance, was not left solely to the exercise of his own powers, to enable him to express his ideas. We may indeed infer, from the sacred historian, that the Almighty had, immediately, or very soon after his introduction into life, given him, not only the faculty of speech, but had also taught him how to speak. “And Adam said, this is now bone of my bones, and flesh of my flesh : she shall be called Woman, because she was taken out of Man.” He had endowed him with the power of uttering thousands of different and harmonious sounds. “He gave names to all cattle, and to the fowl of the air, and to every beast of the field :” and these sounds, at the same time, descriptive both of their several natures, and future habits.

Supposing Adam to have been instructed in the selection of his materials, viz: hieroglyphs, for the

formation of a written language; nothing remains, but to account for their translation into phonetic characters: and this will not, perhaps, be a very difficult thing to do, when we consider that the characters themselves, in their original state, differ, as little as possible, from the hieroglyphs. It will only be necessary, therefore, to shew the improbability of the idea of each nation having formed its own characters in a manner different from those around them. "*Indorum litteras, & linguam Balabandu nuncupatum ex Hebræo suam originem habere, perspicue demonstratur, judice Lacrozio* Epist. 32. ad *Bayerum* in *Thes. Epistol.* T. 111. , *ex multis litteris Balabandecis, quæ si cum Hebraicis comparentur, ejusdem pene formæ videri possint. Simile quiddam in mentem mihi venit, quum de origine Tibetanarum a Syriacis fortasse litteris deducenda cogitarem illud etiam te moneo, ut litteras in Alphabeto Syriaco jacentes tanquam erectas, aut etiam inversas species in Tibetano.*" *Alphabetum Tibetanum.* p. 583. In the investigation of the forms of letters, it is necessary to keep this author's advice in view; for we find the original letter, when undergoing its slight gradations of change, frequently to take an inverted, a reverted, and, in fact, every possible difference in position. It is indeed cu-

rious to observe, how the ingenuity of man has, for various reasons, changed the original forms of his phonetic characters; but, in most of them, the gradations may be traced downwards even to our own.

For the want of well-authenticated documents respecting the learning of the antediluvians, we must be contented with searching among those which existed at a very short period after the universal deluge. Moses tells us, that at the time of the flood, "the whole earth was of one language, and of one speech." Gen: c. 11. v. 1. i. e. their words were those of an universal language, (שפה the *words* of the *mouth* in the *utmost extent*), and the manner of pronouncing them, (דבר giving them *utterance* from *within*), was uniform. This language, for the sake of brevity, might be termed Noachic; as being, in all probability, different in some respects, from any one now written or spoken.

To arrive at any thing in the least degree satisfactory on the subject of the origin of letters, we must search among languages of the greatest undoubted antiquity; one of which, at least, does, at the present day, contain all the marks of a primeval origin: and by comparing them with each other, we may probably deduce somewhat to lead us through a

part of the obscurity that at present surrounds the science. And it is a most providential circumstance, that there exists at the present time, a language, from which we may draw the most satisfactory conclusions as to the antiquity of the Hebrew ; and not only the probability, but the *certainty* of the existence of a phonetic character in the time of Noah.—And if in the time of Noah, why not in the days of Adam ?

Abuse has, in a plentiful manner, been heaped upon those who have attempted to prove the genuineness of Adam's alphabet. See Henselii synopsis universæ philologiæ. c. 1. de literis fictis, sive ante-diluvianis. Nevertheless, I must confess, that it *seems* to bear the stamp of great antiquity. This I shall endeavour, in a few instances, to shew hereafter.

That a phonetic character existed in Noah's time, is surely unquestionable. —Webb, in his essay on China, p. 210. says ; "All of them (authors) unanimously consent, that China was planted *before* the Confusion of Tongues ; and that at this day the Chinese use the *same language*, and have the *same letters*, as when at *first* they were *planted*, and became a people." The Chinese language is one, which the Almighty seems to have preserved, if I may be allowed

the expression, in *nearly* its *original* or Noachic state; to prove, not only the superior claim of the Hebrew, in its *original* state, to antiquity; but also, to throw a brilliant light upon his holy word, and to clear up numberless abstruse texts, which we might vainly hope to do by any other method.

We cannot doubt that there have been changes in the Chinese language; but these, from the manner of its construction, must have been very *inconsiderable*. And when we bring it into contact with the Hebrew; — when we find that *all* the alphabetic characters of the latter are to be found in the former, and with but little variation as to their shape; — when we find that the Chinese words, whenever we can bring them to bear upon the Hebrew text of the Holy Bible, (which is *very frequently* the case, especially in the early part of the history contained therein), are by far the best comment on those words, that can any where be found; we can hardly, I should think, help concluding, that the Chinese language, in all its *essentials*, was at the time of this people's separation from the rest of mankind, i. e. from 100 to 200 years after the deluge, the same, or *nearly* the same, as the Hebrew in its *primitive* state. The truth of my statement will, I hope, be made evident

from the examples given throughout this work.

Webb p. 193, says : "Moreover, the letters, than which nothing can be more certain, testify, that it is *sine ulla vocum peregrinarum mixtura*, without any mixture of foreign words. The Hebreitians would have us accept the same account of the *Hebrew*; and therefore well knowing how superstitiously our Divines for the most part are affected towards the *Hebrew Tongue*, and that they will not allow it to be the language of *Canaan*, but the *Original* speech; we leave them to enquire, whether the language of the *Chinois* (whose twelfth sort of their first or *Primitive* characters, seem, in no mean degree to correspond even with the now *Hebrew* letters) may not be the really true, pure, and *antient Hebrew Tongue*. Which they say was lost in the time of the captivity, or as others rather before the entrance of the *Israelites* from *Egypt* into the land of *Canaan*."

With regard to the origin of the name *China*; it is probable, that nothing *certain* can be ascertained. But as numerous authors have given us different opinions thereon; I will offer mine, merely for the sake of adding one to the number. *Chen* or *Shen* signifies, in the Chinese language, to saturate the

earth with water. In the reign of Yao, about 200 years A. C. almost all the low lands of China were covered with water ; which he caused to be drained, to make room for the increasing population. The waters thus carried off, were supposed to be the remains of the universal deluge. Chuen or Tchoen, is also the name for rivers, &c. And China may, very properly be termed, *the land of waters*. In which case, the people would *most probably*, receive their name from the general state of their country at the time mentioned.

“Chinese words are all indeclinable. The number, case, or gender of Nouns produces no change of termination ; they remain the same in every mood, tense and person of the verb. ”

“What is in other languages generally effected by declension and conjugation, is, in Chinese, performed by separate monosyllables. ” Morrison’s Chinese Grammar. p. 37.

Its grammatical construction, if we can, with *propriety* so term it, is that of a *primeval* age. And yet, there is a striking beauty in the manner in which it has arranged its elementary strokes or hieroglyphs, to form words.—Each word is a sentence ; and in

most words, a very long sentence; so constructed, as to give the most lively idea of the thing intended to be represented. The only remaining difficulty is respecting the discrepancy of sounds given to words, which in these ancient languages are found to convey the same ideas, and to be formed of hieroglyphs of the same powers. We can only conclude, that both the confusion of languages, and the variety of whatever nature it might have been, as well as the lapse of ages, have altered many of those sounds of letters and words, which before that event, were common to all the then inhabited world; without having affected them in any other way. Indeed, numbers of words are the same in sound and construction, as well as in sense; and more particularly their simple original forms.

The Chinese language, as spoken, is made up of words whose syllables are contracted into one, and varied by tones and quantity according to the import of the compound. But as numerous words have been thus formed, and bearing the same accent, much uncertainty must frequently arise in conversation, as to the ideal signification of the word uttered. This defect they supply in various ways: sometimes by jestifications, and sometimes by tracing in the air, or on

ground, the character vainly attempted to be conveyed to another person by sound. When, however, we turn to their written language, no ambiguity exists. Every word is grand and significant, and conveys to the mind a most beautiful picture of the idea intended to be impressed upon it. Let us, by way of illustration, take an example.

The root *jin*, in some of its significations, is diffused through almost every nation from the East to the extreme western part of the world and is therefore a fit subject for examination. *Pourmont* says of this root, which originates probably in the Chinese, "Pour indiquer le son du caractère d'*homme*, le grand dictionnaire de *Kang-hi* met les caractères de *jou* et de *lin*, avec celui de *tsie* après, qui indique l'élision; ce qui signifie qu'il ne faut prendre que le *j* de *jou* et le *in* de *lin*, ce qui donne *jin* ou *gin*." See the *Quarterly Review* for 1811, p. 398.

I wish the Chinese characters had been put, instead of the English orthography for them, or that they had been accented, or that I possessed a Chinese Dictionary where the characters are explained according to their initial, and final syllables. The only one which I possess is that of De Guignes, which contains but one example in the preface, of the method

of contracting syllables for pronunciation. One can hardly however fail in giving the words already alluded to in the Quarterly Review. The decyphering of them is not very difficult.

Jy signifies to proceed, &c. and is equivalent to the Hebrew י G or J ; Lan to bear, carry, &c. is compounded of Cheou the hand equivalent to י I ; Ming a cup, vessel, &c. is equivalent to י N, and another character signifying to enclose, &c. i. e. Tchih, Po, and Y ; which latter character, probably, gives to the whole the sense of the verb γεινομαι, gignō, to engender or beget ; and agrees exactly with the Sanscrit जन jan, a man, mortal, to beget, &c.

Thus, we are enabled to identify the Chinese Jin, (fig : 109) a man, to beget, &c. with the Greek, Latin, and other languages : but with this difference ; that the Chinese represents the word by a simple hieroglyph, portraying the legs of a man, viz ; from the hips downwards ; and is equivalent to the Hebrew י, the *proper hieroglyph* for a man : whereas the rest, represent it by the phonetic characters actually expressed in the sound of the compound word. Various illustrations, to the same effect, will be found

throughout my work. The combined sense of the picture forming Jy + Lân or Jin, will be as follows.

1. To proceed with power or force into the concealed vessel, or womb, gignère.

2. Man, the human species, etc. — See the

§ 17.22, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Let us now take the example of De Guignes : he says, " Pour faire connoître comment on prononce le caractère Tchy, qui signifie *eau qui coule*, voici comment ils opèrent : ils tracent au-dessous du premier caractère, les caractères *tcheou*, un des signes honoraires, et *y* [entrer], dont les significations, comme on le voit, n'ont aucun rapport avec celle du caractère *tchy* ils écrivent ensuite le caractère *tsie* [couper] : ce qui indique qu'il faut partager les sons des caractères *tcheou* et *y*, c'est-à-dire, prendre *tsie* du premier et *y* du second, et les réunir pour en former le son ou la prononciation *tchy* qui appartient au caractère *tchy*.

The initial syllable is *tcheou*, a mark of honour, which, I am inclined to think, refers to the tide in which the literary student struggles for honour :

intimating that he has obtained his licentiate's (A.M.) degree and is proceeding rapidly to his Doctor's degree. See Du Halde, y. 3. p. 7. &c. The hieroglyph seems to intimate a *rising from* one point of honour to *another* state elevated above it, through both of which runs the mark of *preeminence*; to which if we affix *yy*, proceeding, the whole will convey the *metaphorical* idea of a stream of water flowing on till it become a vast river. The *yy* has been already explained; and *tcheou* will be equivalent to the Arabic *water, splendour, shipping*; and the Sanscrit *मा* *ma*, a measure, time, season, knowledge, water. Thus, in the Sanscrit, we find the two significations of the

Chinese *tcheou*, viz : the space of two hours after midnight, (*metaphorically*, rising into the splendour of the day), and honour arising from learning. Having compared the *initial* and *final* syllables, let us proceed to the compound *tchy*, flowing water. As the *tcheou + yy* is *wholly metaphorical*, so is *tchy* an exact and *literal explanation* of the two senses already given; viz : water and honour. *Tchy* has the index *chouy*, water, □ M, restricting the meaning to a tide

or stream of water. The remaining character is compounded of *cheou*, a hand, 扌; *jin*, man, 人; *y*, one, dignity, preeminence, 一; and *keou*, the mouth, 口. The combined meaning of the latter four characters will be; *extending to man preeminence from the mouth*, i. e. proclaiming his honour; or, extending to man preeminence on account of his *literary* attainments.

The more I search into that simple and beautiful language, the Chinese, the more am I inclined to think that mankind, at a *very early period*, were in possession of an *alphabet* and a *written language*; and had also learned to extend its application prodigiously by the means of metaphor and permutation. But in the *early* state of society, this kind of knowledge must, *necessarily*, be confined to *very few persons*.

In the introduction to Boucher's Etymological Dictionary, are the following remarks. "All languages in their infancy are supposed to have formed their words chiefly of one syllable, such words being the most obvious and natural to untutored men, because the least troublesome. And elementary sounds being in general monosyllabic, it seems to be a fair inference that polysyllables are rarely, if ever, elementary; but rather such succedaneous adjuncts to

language as owe their existence, to the improving interference of man. Hence the Chinese is probably the most ancient form of language now existing. Elementary sounds are few and simple: instead of becoming more copious by cultivation, all its effect has been the rendering them more complicated. The same causes, originating in the united talents, invention, (and sometimes it may be) caprice of mankind, produce the same effect when operating on language, that they do in every other pursuit of the human understanding. The proudest monuments of human art, when taken to pieces, and reduced to their component parts, are found to consist of a very few elementary materials: just as language, even in its improved state, and when made capable not only of answering all the purposes of communication, but of eloquence and harmony, if analyzed, is found to consist of a few monosyllabic sounds, without inflexion, combination, or any of those ligatures of speech, without which we should now deem it hardly intelligible. So that in this, as in every other dispensation, proceeding from the great author of our nature, God, having furnished the elementary materials of which language is composed, left the fabrication and management of them to man.

With regard to the nature of the confusion of language at the tower of Babel ; nothing, probably, can ever be known with certainty. It would however clear up some few difficulties, if we might suppose, that the confusion spoken of in Gen : 11. v. 7. was a different manner of pronouncing or uttering the same word. This seems to be the sense best adapted to the Hebrew **ללל**, in this part of the Mosaic history ; and which was one of the operative causes, produced by the Almighty, to "scatter them abroad from the face of all the earth."

The Hebrew has undergone great changes in its formation, but still appears to be a pure primeval language, as far as we may judge by the construction of its words ; and it may, I think, lay a claim to the title of being the mother of every other tongue that is spoken throughout the whole earth. Witness the number of *English* words derived, directly or indirectly, from the Hebrew, which is contained in the first chapter of Genesis. It has, however, since its Noachic state, received a much greater, or rather, a different kind of polish to the Chinese ; and appears to have been most singularly adapted to the genius of the Jewish people, and their religion ; and bears ample testimony to the truth of the Christian's creed.

Ravin, in his discourse on the oriental tongues, and contending for the unity of the Godhead under the veil of a trinity of persons, says; "This singleness is seen in many things. First, in a constant Triunity (representing the nature of its author) in having for an union to a root, a trinity of letters; for a unity of conjugation, a trinity of tenses: for a unity of one letter in a root, a trinity of *וְנָח*: for a unity of one tongue, the trinity of the same *וְנָח*: and in many things else, where this same trinunity could be shewed."

Some persons may be inclined to think, that thus, the matter may be carried too far; but nevertheless, the principle is right; and the more future ages may fathom the subject, the more gloriously manifest will this divine truth appear.

Next is the Sanscrit, which has, in all probability, received the highest polish that a language can receive, "c'est un idiomate parfait et arrangé avec soin;" but, at the same time, retains in its roots, all the native simplicity that any one could expect to find in the most ancient language of mankind. Hence, it becomes a *mighty auxiliary* in establishing the true meaning of the Hebrew hieroglyphs. This language becomes still more interesting, since from it, have

emanated from the Latin and Greek; and such indeed is its use in ascertaining difficult etymologies, that it is almost, of itself, sufficient for that purpose. It is the golden and explanatory link or band, the *भल-बन्ध* Bhala-bandha, that connects the primeval tongues with those of the present day, and clasps together the Eastern and the remotest Western dialects.

From the few observations I have hitherto made on the dialects of the Americans, I am inclined to think, that the greater number of the words relating to their *religion* and also numerous others, are to be found in the Sanscrit. In fact, its compounds seem to pervade every language under the sun, (The Chinese perhaps excepted), in a greater degree than any other of the Asiatic languages. Let us take a few examples. See Picart's religious ceremonies and customs.

Vol : 3. p. 5. "As to the *Peruvians* and other nations of the south part of America, *Grotius* has pretended to prove they came originally from *China*. The sprightly and penetrating genius of both these nations; their common idolatrous worship of the sun; the hieroglyphic characters of both, and above all the voyage of *Mancocapac*, who came from beyond the seas to people *Peru*, and made himself the law-giver

of its inhabitants; all these, I say, appeared reasons sufficient to this great man, to induce him to maintain his opinion." I cannot agree with Grotius on this point. Their *language*, in my opinion, ought chiefly to determine the matter.

Manecapac may, *probably*, be thus compounded: Sanscrit, मङ्ग *manga*, the head of a boat; and कपक *kupak*, the mast of a vessel, a tree or rock in the middle of a stream. Mangokupak may there signify,

1. A vessel with sails.

2. The name applied to its captain, who settled as a colonist and made himself

इनकः *Inkas*, one who is Lord or Mast-

er. *Inkas*, signifies also, the Sun.

P. 6. " *Manecapac* was not a Chinese, the Peruvians say that he was born of a rock, which they shew to this day near *Cusco*." This is the second signification I have given to *Kapak* from the Sanscrit.

P. 12. *Cudouagni*: a name for the devil. Sanscrit, क *ku*, to sound; दा *da*, to give; and अग्नि *agni*, fire, always associated with the idea of the deity presiding over it, and who is worshipped by the Hindus.

Cudouagné may therefore be another name for Yllapa.

The *Brasilians* also stand in fear of the evil, whom they call *Anian*. Sanscrit, आनि-*an*, a prefix, and यम *yama*, the deity of hell.

P. 71. "*Manitou* is the name that all these people give to a genius, which they believe resides not only in such beings as have life, but even in inanimate things.

Sanscrit मन् *maṇa*, to know, respect, worship;

3 per : sing : pres : tense, मनते *manutai*, and मनीस

manutai. Therefore, *Manitou* may be considered as a tutelary Deity.

P. 75. "Others call it *DAEUS* the *Virginians*; *Atchanta*, call'd *Manitou* by the *Canadians*, &c. are names which probably may express the same idea in the different languages of those nations. 'Tis the universal Spirit that gives being and motion to matter 'tis the first cause of whose power and faculties the savages have form'd certain very confused notions."

Okee, is probably the Tibetan *Xaca*; the *X* being softened gradually into O. Having no Tibetan types, I will express the word *Xaca* in characters

of an equivalent power.

There are three things worthy of remark in this word ; viz : the Hebrew hieroglyph for the *cadence* of the Deity ; the *triangle* underneath it : which *almost always*, perhaps *altogether so, originally*, denoted something *mystical* in the word or letter to which it was suffixed. And, lastly, the Hebrew hieroglyph for the *Spirit*.

P. 114. "The *Floridans* worship the devil under the name of *Toia*, or rather the evil principle whom they set in opposition to their supreme deity. Firmly persuaded, that it is impossible for this last Principle to do them any hurt, because of his great innate goodness, they only bend their endeavours to appease the other, who, they say, torments them in a very grievous manner."

Sanscrit: तृह तुहा, to hurt, injure, kill, &c.

P. 123. "Looko was the first man, from whom all mankind are descended ; that he created fishes ; and rose again three days after his death, and afterwards ascended into heaven."

Sanscrit लोका loka, man, mankind.

P. 132, 133. It would take up too great a space to relate all that Picart has written of Vitzliputzli. I must therefore refer my reader to the author himself.

Sanscrit वात्सल yatsla, affectionate, kind, &c. and पत्सल patsla a road. Wherefore Vitzliputzli, is the good Deity who accompanies on a journey. I think, with Picart, that this name alludes to Jehovah, the God of the Israelites, who brought the Jews out of Egypt, into the land of Canaan.

P. 138. Tescalipuca. Sanscrit तुष tusha, to be pleased or satisfied; कल्पा kalpha, the ankle; and क ka, one who (is). Therefore, Tescalipuca signifies, the God who delights in the blood drawn from the ankle.

P. 164. Respecting the religion of the Savages that inhabit the banks of the river Oronoko, and of those of Guiana, he says; "Some worship *Watipa*, who is the devil."

Sanscrit वातापि watape, the name of an Asur or Demon of the first order.

P. 176. *Quilca*, the Moon. Sanscrit वलक्ष (walaksha, white. Hence, by adding the word गे (goi, a ray of light, we have the Sanscrit walaksha-gu, the moon.

"Thunder and lightning were not considered as gods, but as the sun's lacqueys, and they had the same idea of them as the ancient heathen had of thunder, which they look'd upon as an instrument of *Jupiter's* justice. For this reason their *Incas's* assign'd an apartment ceil'd with gold to thunder and lightning, which they fancied were the sun's domestics, and consequently reside in his house. They did not represent either of them by images in relieve, or on a flat surface, and that because they could not copy them from the life, they chiefly studying nature in all their images; but they honour'd 'em under the name of *Yllapa*."

Sanscrit य (Y, going, proceeding, light, lustre) and लप (lapa, to speak, utter a sound.

P. 178. Curacas or Caciques. Sanscrit कार (kara, a Master, Lord; and कः (kas, who (is).

P. 181. "The festival of *Citu* was very remarkable, and might be look'd upon as a general illustration or purging by sacrifice. The design of this

lustration was to cleanse the soul from those pollutions which it contracts from the human body, and to preserve the latter from the diseases to which it is exposed. . . . The ministers of the sun took away those evils which the people had just got rid of, and drove 'em at five or six leagues distance from the city."

Sanscrit कृता, to cure, administer remedies, remove, destroy. The whole section, of which I have just transcribed a part, reminds me of the scape-goat, Lev : c. 16. and the ceremony of the passover, Exod : c. 12.

I might have enlarged my list from Picart; and also have adduced numerous words of common use from their various dialects; but, I think, the present number may be considered as sufficient for the purpose intended.

It would take up a much greater space than the whole of my present work is likely to include, to mark the strong affinity that exists between the Latin, Greek, and Sanscrit languages. The Latin is, perhaps, its elder, and the Greek, its younger daughter.

The classical scholar will probably excuse me, if I propose the etymology of two disputed words; as they bear somewhat upon the opinion already ad-

vanced respecting the affinity between the Latin, Greek, and Sanscrit. He must judge for himself, concerning their validity. The words are UMBRI, and PELASGI.

Pliny gives us the following tradition respecting them. "Umbroꝝ gens antiquissima Italiae existimatur; ut quos Ουβριους a Græcis πελαγονες dictos, quod inundatione imbribus superfuissent: unde Umbri inde exegere antiquitus Pelasgi, hos Lydi." Plin. Hist. Nat. lib. 3. c. 5. 14.

The Sanscrit word अम्बरीषः Umbarisha, signifies war, battle: also the name of a king mentioned in their ancient sacred poem the Mahabharata. We may therefore suppose, that they were the subjects of Umbarisha and were called after his name; or that they received the appellation, as being a warlike race of men. The latter application of the word Umbri or Ombrisci, suits the character of the ancient people of Italy.

It is generally allowed by historians, that the most ancient inhabitants of Greece, were the Pelasgians. These were, probably, *originally* settled somewhere in India; and from the fate of war, or an overflowing population, obliged to seek habitations else-

where. The dialect, too, from which all the other dialects of the Greek had their origin, is allowed to be the *Doric*; and the *Doric* to have been the language of the Pelasgians.

Now Pelasgus was *fabled* to have been born in a woody and mountainous tract of land.

"*Ἀνέβη γὰρ Πηλεργὸν ἐκ τῆς κορυφῆς τοῦ ὄρους*
Γαῖα μὲλαιν' ἀνέδωκεν, οἷα θύτον γέρβαναι
 The black earth brought forth the God-like
 Pelasgus in the mountain forests that the race of mortals might have existence." See Pritchard's *Physical Researches*, Vol. 2, p. 38.

Here again we have, in all probability, the true etymology from the Sanscrit. **पलाश** palasham, is the name of the ancient Behar in India; and **पलाशखण्ड** palashakhanda, is the district of Behar; so named, from the Palasa tree growing there in great abundance. Now if we add the affix of agency क् ka, to Palasha, we have Palashaka, of or belonging to Palasha: then add the constructive affix : as or us, and we have Pelashakus, and by contraction, Pelashkus or Pelaskus: and by changing the palatal k into g, it forms the descriptive name of *Pelaskus*: viz.: a person from the Palasa-bearing Behar.

This agrees with the *ὀψικροπολις ὀψισσός*, already mentioned : and is, I think, still more strengthened by the name *Πελαργοί* given to them by the witty Athenians. It is without doubt a name given them in jest, a nick-name. The practice was very frequent with the ancients, and not unfrequent in our own time. See a note on this word by the Rev. C. A. Wheelwright, in his translation of Aristophanes ; *Birds*, 832, and 912 of the translation. It is evident that the punster, of punsters, Aristophanes, is jesting on the word.

Who then will keep the town's Pelargic wall ?

Our *bird* of Persian breed. — — —

It is *probable*, therefore, that they received their *nick-name Pelargi*, from the circumstance of their being clothed in an *Indian dress*, "a bright linen garment, which gave them a *bird-like* appearance."

To me it appears conclusive, that the Romans and Greeks, i. e. the Ombrisci and Pelasgi were from India, and their language a dialect of the Sanscrit. From what I have already said on this subject, as it respects the Latin language ; I cannot help giving it, as my opinion, that the old Roman or Oscan was the

Praerit, or vulgar dialect of India : and more especially, when we take into the account, that by far the greater part of the unknown or doubtful etymologies in the Latin and Greek languages, may be traced to, and elucidated by, the Sanscrit.

It is a disputed point, whether the Farsi or old Persian gave rise to the Sanscrit, or the Sanscrit to the Farsi. Mr. Pileur, in his *Tableaux synoptiques*, p. 56. has summed up the controversy on both sides, in a few words; but has wisely avoided giving a decided opinion on the subject. He says; " Quelque je sois bien éloigné de me croire assez instruit, pour m'établir juge entre Mrs. Schlegel et Frank, et que je n'aie nullement l'intention de bâtir un système et de présenter en conséquence le Persan comme le tronc qui a produit les autres branches et les divers rameaux, je les y rapporterai pourtant, comme si cela étoit en effet, parce que dès qu'on a plusieurs comparaisons à établir simultanément, il convient d'avoir ou un centre d'où elles partent ou un point auquel on les rapporte. D'ailleurs, malgré que je ne croie nullement que le Persan actuel soit aujourd'hui tel qu'il s'est parlé dans les temps reculés, il me semble pourtant certain que c'est au moins au fond la même langue et ainsi qu'il y en a peu qui puissent être plus anciennes,

le peuple auquel elle appartient ayant existé dès les premières siècles du monde et sa civilisation remontant aux époques les plus éloignées." If, however, it *could* be *satisfactorily* ascertained, what would it amount to, more than this, — that *originally* these nations spoke one tongue, or that the Farsi and *old* Sanscrit differed but as dialects of the same language? Mohammed Fany says, "that at a very remote period the Persians and Indians were one people, had the same religion, the same political organization, and without doubt the same language." If then at a very early period they were one nation; we may suppose, that soon after their separation, the Sanscrit underwent a change, and became something like what the Latin is; and that, perhaps, at a much later period, it acquired the polish visible in the essential parts of the Greek language; since which time, it has received numerous additions not to be found in either of the others.

The Egyptian language is also of considerable use in confirming the significations contained in the others; but it does not appear to be of equal value with the Chinese and Sanscrit for the present purpose viz. that of establishing the sense of the Hebrew hieroglyphs. It has been much corrupted, but to ac-

count for this corruption, would, indeed, be a *hard* task. It is, however, a most interesting language, and will, probably, when its hieroglyphs are perfectly arranged, add considerably to the knowledge of History. It ought, however, to be remarked, that numbers of its monosyllabic words, are the same in meaning as those of the languages already mentioned. Let us take one example

Coptic *er* and *i*; Greek *ε-μ* and *ε-ω*; Latin *e-o*, *i-re*; and Sanscrit *इ* *B* or *I*, to go, move, &c.

I have not entered farther into the subject of the Egyptian hieroglyphs, than as they agree with those I consider to be *primary* ones, and suit the present purpose. My sole design is, to endeavour to form a system for the illustration of that *incomparably beautiful* work, the **HOLY BIBLE**.

These then, are the chief languages, viz: the Chinese, Sanscrit, Persian, Coptic, with the kindred dialects of the Hebrew, which I purpose to use for the illustration of the creation of the universe, &c.

I must now admonish my reader, that I have, under the ideal significations of the letters of the alphabet, introduced more meanings than may be found necessary for the translation of the Hebrew letters in

a word. The perusal of the section N., will show how these various and apparently discrepant significations arise. To attempt an explanation of all of them, would enlarge my work too much. I have therefore confined myself to the use of a very small portion of them, to obviate any objections that might be made concerning the facility of interpreting by such a method. The leading significations will be found in a separate list, preceding the analysis, for the sake of reference.

Let me now make a remark concerning the method of obtaining the original signification of a word by the use of the hieroglyphs. This may usually be done by comparing the ideal significations of the letters with the meanings given to a word in a Lexicon containing the cognate dialects of the Hebrew, such as Castell's. There are, however, instances, in which the ideal meaning of the letters, and the significations in a Lexicon are at variance. This, however, for the satisfaction of the student, is not of frequent occurrence. There are not, I think, more than twenty such instances in the whole of the sacred volume. When it does happen, I have no doubt that a little biblical skill, and a minute observation of the circumstances attending the passage, in which the word is

found, will give him all the light thereon, that he can hope to obtain. See, as examples, the words **לֵב** and **לֵב**.

Sometimes the investigation is attended with excessive trouble; and even then, its reconcilite meaning is not to be obtained, but by comparing it with languages known to very few persons. I have often found a word dependant on the Chinese for its signification; frequently on the Sanscrit; sometimes on the Coptic; and now and then, on what are termed more modern languages: and I cannot help observing, that sometimes, the *obsolete* words retained among the poor people of our own nation, are found to be illustrative of doubtful cases, such as **לֵב**.

Since I first drew up this work, I have applied my system to *all* the words contained in the sacred scriptures; and the result has been, a confirmation of its efficacy in establishing, for the most part, the *primary* ideas attached to them.

If my present work should meet with a favourable reception, I might be induced to lay before the public a Hebrew Lexicon, on as concise a plan as the subject will admit of, with the view of obviating the difficulties that lie in the way of the student.

I must now conclude the introductory part of my work ; by acknowledging, with gratitude, the judicious remarks and improvements bestowed upon it by two or three friends.

May the work conduce to the elucidation of the HOLY SCRIPTURES,

AND THE

GLORY

OF THE

אלהים

This remarkable letter may be considered as the proper hieroglyph of the Godhead. Our Saviour himself confirms it, when he says, Rev : c. 1. v. 8. "I am Alpha and Omega, the Beginning and the Ending, which is, and which was, and which is to come, the Almighty." Scapula, under the letter A, writes, "dicitur Christus esse A, quod omnium rerum principio sit antiquior : dicitur esse Ω, quod sit omni fine posterior, ut verisimili constet æternitas." These expressions are adapted to the Greek alphabet. The Cabbalists use the first and last letters of the Hebrew alphabet, to signify the beginning and the ending. In that very ancient sacred poem of the Hindus, Bhagavad-Gita, Lectio 10. v. 33. Chrishna or Vishnu is represented as speaking of himself thus ;

अक्षरारामकारी अस्मि

Akshar-A-nama-kare-sme.

I am that being who bears the name of the letter A. Schlegel's translation is, "inter elementa sum littera A." and in the verses preceding and following it, he thus translates ; "naturarum initium finesque, medi-

usque ego idem, ego sum tempus æternum,
 after ego omnipotens.

This Hebrew-letter was, in all probability, an-
 ciently written in the form I have given it, fig: 1.
 See the Plate. Which, with some little variations
 as to position, was adopted in the old Syriac, and
 passed on to the present form in the Arabic. The
 Samaritans had also the same form, with the addi-
 tion of another stroke, as in fig: 2. The hieroglyph
 given for this letter in that very ancient alphabet,
 the Hermesian, is most singular. I know not what

it can mean, unless it may have a reference to the
 ELOAH in the writings of Moses and David, Dent:
 c. 32. v. 16. and Psalm 50. v. 22. It is called Aye-

lum, fig: 3. An explanation of the hieroglyph
 must be sought for in the Arabic, where we find *aham*,
aham, a mystery: enigma, allegory, &c. or in the
 Sanscrit. Meninski gives it as an infinitive of the 4.
 conjugation, from *wahum*, and says; "*proprie et*
literaliter significat Suspicionem aut dubitationem
injicere." Whether *wahum* may have been, origi-

nally, from the Sanscrit, or not, I cannot determine.
 I am, however, inclined to think, that it has derived
 some of its significations from thence; and may, per-
 haps, be referred, finally, to the pronoun *aham*

aham, I. This word contains the letters which represent the Indian Triad; Vishnu, Siwa, and Brahma : the unity of which persons, they express in equivalent characters, viz : A U M, contracted into the *monosyllable* OM. Ayhum or Iham will therefore signify, that wonderful and *mysterious* assemblage of letters !!!! The divine and incomprehensible mystery of our holy religion, the Hebrew אנכי God. I therefore take the *four* perpendicular strokes at the top of the letter to be ELOAH ; the half-moon upon which they rest, DOMINION, and the perpendicular standard, UNITY.

The form of the Sanscrit A, resembles, in a great degree, the Hermesian hieroglyph ; being formed of two curves, representing three, sometimes four extremities, resting upon, or connected by, the line of unity, but in a different position from Ayhum. This OM, or Ayhum, we may trace, on the one hand, through the Sanscrit A in its contracted form, to the Mantchou Tartar ; and on the other hand, through the Tibetan, fig : 31. up to Adam's A, fig : 30. and thus connect it with the Hebrew.

Let us now endeavour to find out the *original* hieroglyph for א . We read, in Jer : c. 23. v. 4, 5. "Thus saith the Lord of hosts, the God of Israel ;

Thus shall ye say unto your masters ; I have made the earth, the man and the beast that are upon the ground, by my great power and by my *outstretched arm*, and have given it to whom it seemed meet unto me.

The Egyptian hieroglyphs to represent A, are given in the characters fig : 4. The first in the series, is the arm just mentioned, and the three others are linear representations of it ; the first of which agrees with fig : 1. There are also two others, fig : 5. to which writers on this subject give a different phonetic power ; this, however, in my opinion, will only prove, that the Egyptians have given to this hieroglyph a *second power*, which did not *originally* belong to it. They have also a more dilated form of it, fig : 6. by which they represent God, as the powerful Deity : and for a plurality of Gods, they repeat it *three times*. If, lastly, we turn to the Chinese characters, fig : 7. there cannot, I think, remain a doubt concerning the sameness of the whole.

We may trace the Chinese Ya or A, fig : 7. through the Arabic, Runic, Baltic, Russian, and Greek, to the Roman A. The Greek A, as seen on the Farnesian obelisk, appears to be the connecting

link between the Roman and the Chinese A.

Now the Chinese A signifies one, unity, priority, beginning, perfection, with which agrees the Chaldee name for this letter, viz. אלה the first, chief, excellent, preminent; and its probable derivative, אלה to teach (letters); whence a preceptor, leader, &c. The Sanscrit अ A, is an inceptive particle, but takes various significations in composition, as in आदि *ade*; prion, first, preminent, &c. And the Hebrew, Chaldee, Syriac, Samaritan, and Arabic letters signify one, unity, &c. which is expressed in Sahidic by ܐܘܢ; i. e. one, a, an, unity, an A. I hope that enough has been shewn of its origin and meaning, to warrant its being placed at the head of an Alphabet.

SIGNIFICATIONS.

1. One (God), unity, first, priority, chief, perfection, excellent, great, preminent, mighty, much, beginning. Article a or an.
2. A leader, preceptor, teacher.
3. Conjunction, reversion.
4. Some of the natural emotions of the mind; &c. as admiration, solicitude, reminiscence, calling, interrogation, grief, doubt, also

augmentation, extension, progression, diminution, negation, redundancy.

N. B. This fourth class of signification is never, perhaps, required in the *interpretation* of a word.

A root is seldom compounded of letters, all bearing their *primary* signification: it mostly happens that all, or at the least, two out of the three, bear a *figurative* meaning, *slip* *fall* a wing; literally, one habitation winging, but by taking their figurative signification, the word may be construed, premeditated flight: *father* *father*; literally, one of houses; figuratively, the chief person of the house; therefore, a progenitor, father, &c. i. e. the source from whence proceeds the various branches of a family: consequently, a *source*, which becomes a secondary figurative signification of the same word, and finally terminates in the idea of a fountain, as in the Persian *ab*, a fountain, water, &c. Again, the Hebrew root signifies a prince, (the *father* of his people), and hence, in the Persian, whatever may be connected with royalty; as honour, dignity, splendour, elegance, grace, &c. Thus, the farther the metaphor is traced; the more we see of its beauty and elegance.

may, by such a process, usually trace the most distant and varied significations of a root. In the *Hebrew* language, the ideal meanings given to the letters, enable us for the most part, easily to obtain the senses of the words. In the Chinese, however, never

been

As a root is seldom compounded of letters, all bearing their primary signification, it mostly has only two or at the least, two out of the three. It is very probable that the ground stroke of this letter did not exist in the original hieroglyphic being represented as in the Pelagian and Bardi characters for *y*, equivalent to *yi*. See fig. 8. This I consider, as confirmed by the Chinese. We there find the root *han*, fig. 9, signifying a den, or cavern, which was the first kind of habitation used by man.

It then passed on to *yen*, fig. 10, signifying the roof or covering of a house; or *literally*, according to the meaning of the Chinese hieroglyphs, a curved or hollow dwelling, surmounted by a roof, rising into the form of a dome or cupola. It afterwards assumes a more complicated form in *hue*, a house, den, cave, hole, &c. fig. 11. *Literally*, a roof upon things dou-

bled, viz : walls. The ancient Chinese form of the hieroglyph for this letter, was somewhat similar to the fourth of the Egyptian list, which I shall shortly introduce ; with the exception of the basement, which, as I have before remarked, was *probably* wanting in the most ancient hieroglyph, or in its phonetic.

The combination of these roots *han* and *yen*, &c. with other words, throw a still greater light upon the subject: thus, *mian*, a temple; the front of a temple; *literally*, to enter a dwelling, to go, admission,

or proceed beyond the entrance; *tcha*, an unfinished house; *tsiang*, colleges, hospitals; *chia*, a large house.

It is therefore concluded, that 門 in its *primary* sense, represents the inner part of a house or dwelling; and secondly, its outward appearance. This serves to explain the word 門 a house, (a habitation extending its inner parts, repositories or rooms). We shall find my statement with regard to the basement, still further confirmed by the Egyptian hieroglyphs; where the fourth in the series, appears to be the Chinese *mien*, the covering of a house, a hill. See the upper part of fig: 11. but more extended downwards, and with a ground stroke. See the Egyptian hiero-

glyphs. The ancient Chinese used signs, viz. : walls

The Cistercian Monks, in their system of conversing with each other by means of signs, have retained some of these old hieroglyphs, thus ; "Domus, — facere quasi tignum cum digitis manuum."

The most ancient hieroglyph to its property

We now come to the Hermesian hieroglyph for this letter, which appears to combine the ancient with the more modern habitations of man, i. e. a cave

The name given to it is *Bidam* or *abide*, probably from the Persian *badan*, to be, exist;

or the Arabic *bada*, to *bide*, inhabit, dwell in ; and *um*, a house, &c. Or, we may derive it from the Sanscrit *va*, (interchangeable with *va*),

a house, dwelling ; whence *badan* or *badu*, to inhabit, *abide*, dwell. Let us again consider what has

been said of *B*, and we shall see that it is an explanation of the picture representations, *Bidam* and

Ba : the latter agreeing with the former in representing a room on the ground, with an apartment above it.

The old Greek, fig. 114, is a variation of the same, and is expressed in Coptic by the word *ban*

a place, den, &c. Thus, we trace the letter down to the Roman *B*, of which the small *b* is an abridge-

ment as may be seen in the Russian,

SIGNIFICATIONS

SIGNIFICATIONS

1. A cave, den, hole, roof, tent, house building, structure, and.

2. To build, construct, make hollow.

3. In, within, upon, under, to, with?

4. It seems also, as a partiple, to imply possession

parison, option, doubt, exception, confirm

tion, conjunction, redundancy, conclusion,

limitation, agency, opposition, precedence,

The remarks that have been made on the

fourth class of A. is applicable to B.

Let us now endeavour to ascertain the true

~~meaning of the letter Gimmel. The Arabic 5 which~~

represents, independently, a Hebrew word, and is not

sent as has ; less o ; and 3 arised at yd home

ent unpleasant, it was sent to the Hebrew 2, consequently the

This is one of the letters; whose signification

appears to have been wholly misunderstood. It has

been generally represented by the head and neck of

a camel, because the name for that animal is written

and sounded much in the same way as the name giv-

en to this letter in the Alphabet: but, although the

letter enters into the composition of Gamal, the word

used to denote that animal, and is similar to the name

of the letter, viz. Grimer; it does not follow that the

hieroglyph represents a Camel. To make it the representative of an arm is going still farther from its *real* meaning. The passages adduced to support the latter opinion are, in my judgment, directly opposed to it; especially that in Job, c. 22, v. 29. "When men are cast down, then thou shalt say, there is lifting up, and he shall save the humble person." Bishop Hall's comment on it is good. "There shall be an *exaltation* for these men." And the hieroglyphic sense of $\overline{\text{am}}$ is a mighty motion, *lifting up*, or *exaltation of spirit*; or a *raising up of the spirits*.

Let us now endeavour to ascertain the *true* meaning of the letter Gimel.—The Arabic ج *j*, which is put for the Hebrew ג, is, not unfrequently, represented by the letters ع and غ *o* nasal; and as these are equivalent to the Hebrew י, consequently the letters ג and י are, in some degree, related to each other. There is, however, this distinction to be made between them; that the former appears to *confine* itself to the idea of *motion*; while the latter is the proper hieroglyph for *man*, and will be found much more frequently in that sense, than in that of *motion*. As examples of the affinity in the Arabic, we have ج *ahawi*, wandering; ج *ahawq*, erring,

straying; **جا** *ja*, arriving, coming, approaching, &c. **عيا** *oyads*, flying from evil to good, taking refuge; **عود** *sawd*, returning. Persian **جا** *ja*, a place.

And, if necessary, numerous examples to the same effect, might be produced from the Hebrew. We

may also remark, in this place, that the same affinity is to be observed between the Coptic **Ⲛ**, **ⲛ**, and **ⲟ**.

The Sanscrit **ग** *ga*, signifies to go, move, motion. The Coptic **Ⲛ** *gi*, to lead, &c. And the

Chinese **行** *hōng*, to go, signifies walking, entering into, piercing, arriving at, &c. It is *not* worthy of remark, that the Chinese, is *exactly* the same in shape, as the old Rabbinic Gimel.

The Runic G, fig: 16. is similar, but inverted. And if more confirmation be wanted, we need only refer to the Herodian Japlat, fig: 17. The two Arabic names for Japlat are, **جم** *jm-madd*, and **جومة** *oumat*, both signifying motion. And it is worthy of particular notice, that the cognate letters, J and G, just mentioned, are both used for the same hieroglyph.

Its name may, probably, be compounded thus: **جافل** *jafil*, light, nimble; and **ت** *t* affixed, which forms Japlat. **جم** *jm-madd*, from **ج** *jim*, the letter ج, and **مد** *madd*, extension, lengthening, &c. **جومة** *oumat*.

ount, probably only a variation of the last, with *t* to denote the feminine gender, or as commutable with *d*.

One of the Pharaonic alphabets, gives only the lower half of Japlat; from the hips, downwards; and thus agrees with the Adamitic character for G, fig: 18.

One of the Egyptian hieroglyphs for *g*, is very similar to the old Chinese character for a man; See fig: 19. also Tattam's Coptic Lexicon. I have introduced

this hieroglyph here, merely to shew the affinity between the Coptic letters *g*, *g* and *g*, as mentioned

above: its proper place is under *g* (Cistercian Monks)

“*Index et medius deorsum moti contrarius*”

And if more con-

SIGNIFICATIONS

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tray an opening to a cave or tent, &c. and the meaning attached to them is, a closing or shutting up that entrance. If we turn the angle of the entrance to a tent towards the right hand, leaving out the ground line, it exactly represents the Hebrew letter. Cistercian Monks. "Porta — manus erecta, curvans digitos, deinde motos à se."

The principal Egyptian hieroglyphs are given under fig: 20: and with these agree the Phenician, Etruscan, Samaritan, Syrian, Coptic, Ethiopic, and others. The Ethiopic, fig: 21. bears a striking resemblance to the Chinese Kiong, fig: 22. (the improved form of a semicircular entrance to a cave,) which signifies, that which encloses, covers up, or shuts in. The Atlantic letter for π is a bar, like the Roman I, placed in a slanting direction; and may be considered as a simple piece of wood put behind the door or entrance to a dwelling as a security against wild beasts. It is evident from a view of all these figures, that they represent whatever closes, shuts up, or fastens the entrance to a cave, tent, or house.

Although I have represented the Hebrew letter as applicable to a tent; it is not *improbable*, that it may be the abridged form of the Chinese *kiong*;

thus written, to distinguish it from the other letters of a similar appearance; — the π , π and λ particularly. Whether it be so, or not, its meanings will not be altered; both the Hebrew and Chinese characters are preserved in the Egyptian and Ethiopic hieroglyphs, fig: 20, and 21; and also in the Greek Δ and Roman D, with the ground line in each.

The Chinese $\text{ly} + \text{Kiong}$, fig: 23, serves to illustrate both λ and π . It is pronounced *houng*, and signifies, within, the interior part of a house, or hide, keep close, &c. and is *liberally* *shering* the word of λ *houng*, and the Chinese *Kiong*.

The Hebrew explains the hieroglyph by the word $\text{ly} + \text{a}$ door, gate, *liberally* *to give ingress to the tent, or security to the inner apartments*. Arabic, dalath , to cover, hides *shut up*. One of the significations of the aspirated Sanscrit D *dhava* is, to hide, conceal, veil; and consequently the other ideas connected with it will be, to have, possess, hide, finally, those of giving and receiving. But as Hebrew words, usually give the metaphorical access to

one, two, or even all the three letters which compose them; it becomes necessary, that we should endeavour to ascertain, as much as possible, their several meanings.

ings, as in the Hebrew נ .

Now the Sanscrit द da, gives us the following significations; giving, dividing, preserving, &c. The idea of preserving, is naturally contained in the action of shutting up, or shutting in : dividing or separating, will also be the consequence of shutting in ; i. e. while one party is shut in, the other must be shut out. But the idea of giving, which is the *usual* sense of the Hebrew letter in the composition of a word, is beautifully metaphorical. We say of the miser, that his heart is shut against *all good affections* and *dispositions* : of the generous man, that his heart is ever *open* and *ready to do good*. In the N. T. Acts, c. 16. v. 14. it is thus written ; “ And a certain woman named Lydia, a seller of purple, in the city of Thyatira, which worshipped God, heard us : whose heart the Lord *opened*, that she attended unto the things which were spoken of Paul.” Thus, we account for the other meanings given to the Sanscrit द da, viz : to give, a gift &c. Latin *do*. Greek reduplicated form διδωμι .

SIGNIFICATIONS.

1. A door, gate, covering, separation, divi-

sion.

2. Shutting, hiding, security, possession, confinement.

3. A gift, giving.

7

I do not hesitate to pronounce this letter to be the same in power as the *spiritus lenis* of the Greeks : and its original form to have been somewhat like that of the Chinese *youe*, fig : 24. signifying words, speech, to call, name, speak, &c. This character, however, appears to have been formed of *keou*, fig: 25. signifying the mouth. The stroke running through the middle of *youe*, may signify, either the partition of the lips of the mouth in speaking ; or for a mark like the ancient Tibetan and Mexican hieroglyph, fig : 26. signifying speech, as typical of the perfection of man's natural powers. See the Marquis Spineto's lectures on Hieroglyphs, plate 8. also, *Alphabetum Tibetanum*, p. 486. Tab : 2. The figure on the right hand has this hieroglyph on the forehead, to denote, in all probability, its *spiritual* agency. In p. 487. Geor-

gius, the author of this work, describes it; "Sang-kje-con-ciok, *idem ac Xaca*, indicans dextera supernos orbes." And in p. 718. he gives the mysterious name of Xacha. "Magicum et arcanum *alterum Xacha* : *Magicis profecto litteris ita scribitur.*" (which I have before noticed in the Introduction, p. 21.) This mystical word is compounded of letters equivalent to the Hebrew \aleph and π . The Tibetan H is evidently the same as the present hieroglyph fig : 26. and the Sanscrit ह H. Wherefore the Tibetan Xacha appears to be the same as our pronoun I, contracted from the Sanscrit अह *ah*, I, before its constructive affix is added; and may, I think, be thus derived. Doric *εγω* by substituting *g* for the Sanscrit *h*, and changing the constructive liquid *m* into its equivalent *n*. By rejecting the affix, Latin *ego* : and Greek common dialect *εγω*. By contraction, and changing the palatal *g* into its equivalent *k*, we have the Gothic *ih*. Danish *jeg*. Brazilian *YXE* or *XE*. By contraction, the French *je*. And by dropping the *g*, we, finally, arrive at the Welch and English *I*. I must not, however, in justice to my subject, omit to remark; that this pronoun, as here derived, is more applicable to the Deity, than to man : and is expressed in its full form in Exodus, c.3 v. 14. " I AM." upon

which I shall forbear to say much, as it would lead into a train of arguments somewhat foreign to my present purpose. The pronoun I, as applicable to a mortal, may probably be derived from *an*. See the note on this word. With regard to the former, the construction of the Brazilian I am, ought to be noticed. It consists of either the single word *aico*, sum; or has the pronoun preceding it, as *ne aico*, ego sum. The *a* has the sound of the Spanish *j*, and *aico* is, in all probability, only a slight variation of Ocki, Okee, or Uckee; wherefore we have two words springing from the same source, brought together to form this singular portion of the substantive verb: and thus becoming a tolerably fair transcript of the Hebrew *an* I am.

With regard to the substantive verb *an* (Spirit of Spirits), I shall merely add; that, in all probability, its primary signification has also a reference to the same Divine Being as that pronoun I just described: and in the form already alluded to in Exodus, c. 3. v. 14. may, according to this hieroglyphical system, be translated thus: The *great Spirit extending* life (throughout the universe); which is somewhat similar to the expression in Numbers, c. 16. v. 22. "The God of the spirits of all flesh." Such appears

to be the solution of the "*arcana vis et ratio*" of the remarkable I A M. My prescribed limits will not allow me to indulge in further speculations on this interesting, but most difficult subject.

Let us now return to the Chinese *you*, fig: 24, and I think the conclusion must be, that the middle stroke is meant for *y*, fig: 7, signifying perfection,

&c: as the perfection or glory of the mouth is speech.

Thus, Psalm 16. v. 9. "Therefore my heart is glad, and my *glory* (tongue or speech) rejoiceth: my flesh also shall rest in hope." And in Job c. 39. v. 20.

"Canst thou make him afraid as a grasshopper? the *glory* (breath) of his nostrils is terrible."

Kuu, compounded of Keou, and Pao to roll round, illustrates the Mexican hieroglyph: it signifies a period, complete phrase, word, to speak; *literally*, motion of the breath in speaking. Tchao, compounded like Kuu, but with Pao placed at the top of the mouth instead of around it; signifies calling to, sending for any one, calling in a *high* tone. Hoa,

compounded of Keou, and Ta greatness; and placed under the mouth, means a tumult, a mixed number of voices.

The old Chinese hieroglyph for a mouth, was the form of the lips without the line of junction. The Egyptian was similar. And the present form of the Rabbinic H, is the picture of the lips separated. The Etruscan is the same as the Chinese *youe*, as written in composition, fig : 27. They all agree with the Egyptian hieroglyph, fig : 28. While the old alphabets, viz : the Nabathean, Syriac, Samaritan, Arabic, Tibetan, Berrabian, Sanscrit, Bardic, and many others, agree with one or other of these forms. The Adamitic is the form of the lips closed, with fig : 26 issuing from them. But the Hermesian *hin*, fig : 29, is so remarkable, that I cannot help dwelling a little longer on the subject, *Hin* may be divided from the under part into four; viz: the chest, the throat, the mouth, and a triangle to represent the gentle expansion of the breath in speech. It is explained in the Arabic by *هين* *hayn*, light, &c. Chaldee *חין*, quietness; Sanscrit *हृन्* *uma*, quiet, tranquility; all bearing a sense equivalent to the Greek *πνεῦμα λεγόμενον*, a light, soft, breathing.

The Sanscrit *हृ* *ha*, signifies calling, to; and as a verb, to wander, leave, quit, abandon, (as speech from the mouth or lips, *επα πτεροεντα*). Sanscrit.

ה *hai*, a particle of calling to, from ה *he*, to go, send (the breath). Persian *hah*, the sound of the breath. They are expressed by the Hebrew דבר speech, words, &c. *literally*, to *give flight* from *within* (scil: to the breath): or by the word נשם to breathe, *literally*, an *extension*, scil: of the breath, from the *chest* through the *mouth*; or, *extending the breath* from the *mouth*: as in Genesis, c. 2. v. 7. "And the Lord God formed man of the dust of the ground, and *breathed* into his nostrils the *breath* of life; and man *became a living soul*."

I have reserved a more particular description of the Adamitic A, fig: 30. and the Tibetan letter of the same power, for ~~this section~~, as being illustrative of the Hebrew ה. The base in the first, and the transverse line in the second, may be considered as representing the essence of the Deity; and the two strokes, one on each side, as the two emanations, viz: the Son, and the Holy Ghost. These two characters may therefore be considered as emblems of a trinity in the Godhead.

SIGNIFICATIONS.

- I. Spirit (Holy Ghost); soul, breath, life.

2. Any person or thing having life.
3. Speech, words, calling to, &c.
4. Mouth, womb.
5. Nostrils.
6. Emphatic, exclamative, vocative, interrogative, disdain, reproach, laughter, delight, expletive.

The remark made on the fourth class of significations under the letter A, is applicable to this letter.

~~... quivil a missed~~

Almost all the ancient forms of this letter represent a hook or peg to hang any thing upon. The old Syriac fig: 33. is the nearest resemblance to it. The old Chaldee is much the same. The old Samaritan, Bardic, Nabathean, Armenian, Coptic, Greek, represent figures with either one or two hooks. The Arabic and Sanscrit are alike, viz: , ; and the Tibetan resembles the first of the Egyptian hieroglyphs, under fig: 34. The Hermesian Wu-aud, fig: 35. resembles a peg, and is compounded of the Arabic

ו, *waw*, the letter *W*, and ׁ, *add*, bending, crooked, It is represented by *U*, *V*, or *double U*.— The Hebrew ׀ *uncus*; “a quorum forma littera ׀”, et figuram, et nomen habet. Capitella, quæ superne adhibebantur columnis ornatus causa, figura litteræ ׀ i. e. capitulum cum collo, Clavi erant, aut paxilli affixi capitibus columnarum, et inde exeuntes, unde pendebant cortina, seu velamina. Erant ad hoc facti, ut in ipsis suspenderentur pecudes offerendæ, ibique excoriarentur et interitura existerentur: aut etiam cortinae inde dependebant.” *Castelli Lexicon*. In the Chinese there are two characters which represent a hook, viz: *kué*, fig: 36. signifying a hook bending downwards, a hook driven into any place, whose extremity terminates in an angle: and *y, u, v* or *w*, fig: 37. the root of things curved, a curve, &c.

But now we come to a most singular illustration of the Hebrew ׀. We have said that ׀ nomen habet a ׀, and we find in the Chinese the word

ye, ve or *we*, fig: 38. signifying and, also, moreover; answering to the Hebrew ׀ and, also, moreover; but with this exception, that the two hooks are used to express it: this circumstance is, however, a happy one; for it is a complete picture of ׀, and throws, as

it were, a strong light upon the comment. When I have explained the literal sense of *ye*, fig: 38. I will give three examples where it enters into composition.

The Chinese *ye* is compounded of *y*, the under curve; *kue*, the two strokes similar to our numerical figure for one; and *houen*, the middle stroke, a character for things descending, ascending, &c.

Therefore *y*, is any projecting curve; *kue*, is driven into it; *houen*, denotes either that the hook tends downwards, or is a fixture, to hang any thing upon.

"*Clavi erant affixi capitibus columnarum, et inde exeuntes, unde pendebant cortina seu velamina.*"

Ex: 1. *Tehy*, a round pond, ditch, lake, &c. compounded of *chouy*, water and *ye*: *chouy*, is the index; and *ye*, in this place, refers, probably, to the two curves of the round pond, viz: that upon the surface of the ground, and that which is hollowed out to contain the water.

Ex: 2. *Chy*, to unstring a bow, disengage, unbind, compounded of *kong*, a bow, and *ye*, *kong* being the index, *ye* refers to the string taken off (hooked) from the two extremities of the bow.

Ex. 3. Sie, the remnant of fire that is left after a candle or lamp is blown out; compounded of *he* fire, and *ye*; *he* being the index, *ye* refers to the extinction (hooking away) of the flame from the candle or lamp. The two last examples confirm the general sense I have given to *h* when preceded in a root by *two* other consonants. The first example confirms the significations given to it when in the middle of a word, or between two other consonants. Furetière, on the letter U, says; "article qui marquoit autrefois le datif, et signifioit *au*. Et *u* menton une fossette."

SIGNIFICATIONS.

1. A hook, peg, nail, pin, curve, chapter, bending.
2. We have only one example of a word in the Hebrew commencing with this letter, in which it receives its primary sense. In the middle, it signifies possession, acquisition, conjunction. And at the end, disjunction, separation.
3. Interrogative, expletive, connective, sus-

pensive, &c.

What has been remarked on the fourth class of A is applicable to V.

To enter into the full meaning of a compound letter, and to account for its usage as such, is a difficult matter. It is easy to shew that the true meaning of this character is a sword, &c. but how it came to signify a warlike weapon, must be ascertained by decompounding it, and shewing its meaning in that state. Now the **l** is compounded of **7** and **8**, to give light, reflect the rays of the Sun and therefore, to give a high state of polish; and shine as the blade of a sword.






The Chaldee **ברר** signifies, to stab; literally, the sword flying into (a man). This appears to have descended to us in the English word Brass. Islandic *bras*, steel, hardened iron. Gaelic, *prais*, brass. Welch, *pres*. A. Saxon, *bræs*. German, by dropping the prepositive *b*, *erz*. Greek, *Αρς*, the God



of war. Sanscrit, **आरः** *aras*, the planet Mars. Latin, with the formative *m*, Mars.

The Latin *æs*, brass, by dropping the *r* of flight; gives merely its shining quality, and agrees with the Sanscrit **अस** *asa*, to shine, which is equivalent to **तृ**, to give a shining. Thus we see the beauty of the construction in the word **רצ** to stab. The Islandic changes the action of the brazen instrument, into the metal itself. The German takes its vibrating motion in war. And the Latin its shining quality, for the brass of which warlike weapons were made in the first ages.

In the preceding examples, excepting the German; *ds*, is softened into *s* or *ss*. In the Sanscrit we meet with the letters transposed, to denote a person who uses a sword for the purpose of warfare, viz : **सदि** *sade*, a warrior, charioteer, one who uses warlike weapons. The German adopts the *z*, which appears to be the representative of *ds* in the Arabic, Illyrian, and Hermesian; while the Sahidic drops the final *s* of the compound letter, and writes **ⲕⲁⲡⲱⲧ** brass. I am not aware that the word exists in its full Chaldaic form, to signify the metal brass, excepting in a cant-word, viz : *brads*, used originally, I believe,

to signify *brass*, and afterwards, *copper coin*.

The hieroglyphs for this character, plainly denote it to have been the representative of warlike weapons. The Egyptian scythe or sickle, fig: 39, standing for D or T. The fig: 40, represents the avenger; and fig: 41, breaking or cleaving. Chinese, fig: 42, a hatchet: while, in most of the old alphabets, this letter is represented by the figure of an axe, blade of a sword, dagger, or some cutting instrument; such, for instance, as the Arabic , Persian , *zuj*, piercing (with sword or tongue), Illyric *z*, fig: 43. The Hermesian *Zayum*, fig: 44, explained in the Arabic by , *zoamat*, military arms, &c. , *zoyim*, a prince, leader, feudal chief, military tenant. This Hermesian hieroglyph is remarkable, as being the same character as the Chinese *pie*, used for things that are curved; and as the Illyric character *Z*, the representative of the Hebrew .

T and D being letters of the same organ, are often used indiscriminately, for each other, in all languages; even the  and , in many instances, express the same idea: therefore the Chinese *tao*, fig: 45, a sword, knife, axe, scythe, hatchet, to cut, hack, wound,

strike, beat, &c. properly represents the Hebrew † in its secondary sense, as a warlike instrument, a *bright* instrument of *slaughter*. The reduplicate of *tao* viz : *tiao*, signifies to amputate ; and *taid*, compounded of

tao; and *tsy*, a rotation, signifies to amputate, cut, divide, cut off, slay; *literally*, the sword or knife going through the circle, i. e. a part separated from its whole. To confirm it we have the Sanscrit तु *tu*, to hurt, kill; तुज्ज *tujja*, to kill; also to shine; तुरा *tura*, to curve; तुद *tuda*, to wound, &c. तुमुल *tu-mula*, a tumult, mingled combat; तसर *tsaru*, the hilt of a sword; तीक्ष्ण *tekhshana*, war, battle, any weapon, sharp (as a sword). Wherefore, Zain signifies, a warlike weapon that reflects the light of the sun, as in Habakkuk, c. 3. v. 11. "The Sun and Moon stood still in their habitation : at the *light* of thine arrows they went, and at the *shining* of thy *glittering spear*."

SIGNIFICATIONS.

1. To give a shining, (as brass, gold, &c.)
2. A sword, any warlike weapon, axe, hatchet, scythe, sickle, knife, sharpness.

3. To cut, wound, pierce, strike, beat, shake.
4. War, battle, commotion, strife.
5. Force, courage, strength, vigour.
6. Protection, guarding.
7. Nobility, badge of power, &c.

~~The hieroglyph of a bull, which is a common
 symbol of strength, is also used to denote
 power, and is often found in the arms of
 the gods, and in the arms of the kings.~~

To express a gentle, soft breathing, was not a very difficult task. We have seen that the mouth was, in the opinion of the ancients, the most proper hieroglyph for that purpose; but how to express by a figure, a rough, harsh, and pectoral sound, was not quite so simple a matter: therefore, in all probability, the arms were so placed as to define its quality; and the perpendicular line put in the middle, as in the first character, fig. 46. to designate the breath proceeding from the chest. They had another mark for the breast; the second in this series of characters: and the last, probably, to denote the lungs.

The letters of various alphabets bear some resemblance to the chest; but more particularly the latter of the two Samaritan characters, fig: 48 and 50.

the former probably denoting the three kinds of sound that proceed from man, viz : the spiritus asper, spiritus lenis, and crepitus ventris ; as in Fisat, fig : 118. The Hermetian hieroglyph for this letter is Hisat, fig : 47. which signifies H hard, &c. Arabic and Persian *h*, and *سخت* *sakht*, hard, vehement, violent, asper. The Hebrew *סור* signifies a scraping : where, in its literal sense, the last letter signifies, in all probability, the agent ; the ideal meaning will therefore be, any one scraping around, scraping away dirt, &c. Syriac *ܫܪܫܐ* a kind of rake. These appear to point out the hieroglyph Hisat, as a comb, rake, or harrow. But as *ح* and *ه*, *h* lenis and *h* asper, are sometimes equivalent, we get the Arabic *سحت* *suhut*, to tear off, eradicate ; *مسح* *masah*, a comb, &c. also *هيس* *hays*, which probably terminates in the same root, and signifies, any instrument for cultivating the ground, such as a plough, harrow, &c. The Hebrew *ה* and *ה* have pretty much the same secondary meaning, i. e. the breath ; with this difference, that the former is the spiritus lenis ; and the latter, the spiritus asper of the Greeks.

The Chinese *pao*, fig : 49. to roll round, and which represents the Hebrew Cheth, enters also into

composition with *keow*, the mouth, as was shown in the section on *He*. *Pao* signifies, to roll round, embrace:

wherefore *tcho*, compounded of *pao* and *y*, fig:

7. signifies, to draw in, fetch up, scil: the breath; li-

terally, to roll round once. *Yun*, compounded of

pao, and *y + y*, signifies, equally, like, in like man-

ner; literally, to roll round twice: therefore *tcho* and

yun, may mean, inspiration or the first act of breath-

ing, and expiration or the second act of breathing.

Hiong, compounded of *pao* and *hiong* signifies, a

creaking noise, murmur, clamour, vociferation; lit-

erally, a bad, disagreeable, unpleasant sound; a mix-

ing of the two different sorts of breathing from the

cavity of the chest. *Hong*, compounded of *pao* and

yen, words; signifies, a loud voice, to speak vehe-

mently, hoarsely, roughly, &c.

The Chaldee word for the breast, is ܡܝܢ; li-

terally, to give an extension of the chest, to exert the

lungs in rough breathing, or in a loud, harsh voice.

Coptic ܕܥܥܪܘ the bosom; ܕܥܐܬ a winnowing

fan; ܕܥܥܐ to scrape, also the neck; ܕܥܐܬ to issue,

flow out, emanate; ܕܥܐܬ the neck, stomach, belly;

Ωωλ to grow hoarse.

SIGNIFICATIONS.

1. The chest, stomach, bosom, throat, breast, belly.
 2. The guttural sound of the breath in uttering certain words, and in expectorating, harsh (words), roughness (of speech), a sound as in sweeping, raking, combing, tearing, &c. the crackling of flame, to rub, scrape, shave, sift.
 3. To speak.
 4. Love, anger, concealment, darkness.
 5. Womb, mother.
 6. Rotatory motion.
-

Ω

The primary meaning of this letter appears to be that of a spatula, spoon, trowel, knife, lancet, &c. Most of the ancient forms of this letter, bear a resem-

blance to one or other of these instruments. See the ancient Samaritan, fig : 51. Syriac, fig : 52. Runic, fig 53 : whence the Roman T. Arabic ط, which bears a strong resemblance to a lancet ; while the Samaritan resembles a dagger of the old form. The Egyptian hieroglyph, fig : 54. was, probably, a kind of spatula, and in some of the ancient alphabets, as the Hamyaritic, fig 55. it resembles a spoon.

I doubt not, that this letter was applied, originally, to signify the implements belonging to a surgeon ; such, for instance, as his spatula, lancet, basin, dish, &c. From the idea of spreading salve, came that of plaistering with mortar ; from bleeding, came that of a sacrificial knife, dagger, &c ; and with his basin, &c. was connected the idea of a spoon, any round thing ; therefore, a surrounding. Cistercian Monks. “ Medicina, — medius *fricans* indicem exterius ejusdem manus.”

The Hermesian hieroglyph Takar, fig : 56. receives its name from the Arabic, and appears to be compounded of ط the letter *t*, and كرا *karra*, a surgeon, cupper, bleeder. We have also طوق *tawh*, a circle, ring. Coptic, ΤΟΥΧΟ to heal ; ΤΑΚΤΗ to surround. Hebrew, נש pliant, bending (like a spa-

tula); literally, *much bending*: טבח to slay for sacrifice, cut the throat; literally, *knife in the throat*. Sanscrit तु *tu*, to hurt, kill; as in § 1. But now we come to what was, probably, the original form of Teth, viz: the Chinese *py*, fig: 57. which signifies a spatula, spoon; also a saddle, (surrounding a horse).

Hoa, compounded of *jin*, a man, and *py*; signifies to excite any one, (bend, draw, &c.) to a better life; to build (man trowelling), create, change from existence to non-existence, i. e. from life to death, (knife in man). Tcho, compounded of *py*, and *tsao* in the morning, early; signifies, firm, eminent, surpassing, i. e. bending, extending early (to work), which makes a man eminent, firm in constitution, and surpassing others in knowledge. Nao, compounded of *py*, and *tchouen* rivers, &c. and *sin*, the cranium; signifying the brain; literally, spreading or extending the nerves or fibres (rivers) of the cranium. Lastly, *py* + *cheou*, a kind of sword, (hand-knife).

SIGNIFICATIONS.

1. Spatula, spoon, dish, basin, knife, lancet, sacrificial knife, dagger, trowel, plough, spade, fanning instrument, circle, ring.
 2. Feeding, bleeding, extending, bending, adapted to, fitted to, spreading, pliant, slaying, plaistering, erecting, building, healing, medicine, prostrating.
 3. It may be used metaphorically for blood.
-

The proper hieroglyph for this letter appears to be the hand, as represented in fig : 58, 59, and 60. and in the Demotic character, by three lines, denoting *three* fingers of the hand, as shown in the Chinese, fig : 70. See Drummond's *Origines*, Vol : 2. He represents the Yod, by its *true* and *original* hieroglyph, the hand. By making the following extract from p. 341 and 342; it will be seen, in what respects I differ from this author.

“ As we lose sight of the phonetic hieroglyphs in the demotic characters in use among the Egyptians,

we are generally unable to discover in the letters, employed by various other nations, the signs and symbols from which those letters were originally copied. There are, however, a few exceptions to be made to this observation. Some of the letters of the Phœnicians and Chaldeans may, I think, be traced to the hieroglyphs whence they were first derived. Even in the demotic characters of the Egyptians, a few can be referred to the original hieroglyphs. It is remarkable, that the Egyptians are the only people, who, after they had invented alphabetic letters, retained the use of hieroglyphic characters.

Upon the whole then, I am inclined to think, that in endeavouring to ascertain the most ancient forms of graphic characters, we must confine ourselves to those of the Egyptians, the Chaldeans, and the Phœnicians."

The fact is, that the whole of the Hebrew characters represented, in their unimproved state, the original mimetic pictures of objects; and the greater part of them may be traced down to the language that is most familiar to us.

I also think, with all due deference to this ingenious and learned writer, that by confining ourselves

to the Egyptian, Chaldean, and Phœnician graphic characters alone, but few of the Hebrew characters could be illustrated; and even that few, with no degree of certainty.

The *Egyptians* have so greatly augmented the number of their hieroglyphs, that any person trusting to them, *chiefly*, must wander about in a thousand bye-ways, without a clue to lead him into the true path that is able to conduct to the proposed end of his journey. The Egyptian hieroglyphs illuminate, in a wonderful manner, our present subject; but then, we must be as careful as possible, to make a distinction between their *primary* and their *secondary* ones.

The Chinese represent this letter by the word *cheou*, the hand, fig: 61. which may probably be explained in the following manner; the two uppermost lines seem to be the space taken up by the fingers; the second and third horizontal lines comprise the length of the palm of the hand; and the remaining descending line is the wrist. See also the Adamitic character for the Hebrew Yod, fig: 52. where, in all probability, the four lines mark out the joint of the wrist, and the three finger joints.

The Chinese have also another character, *tchao*, fig. 63, which signifies the claws of birds, and beasts, and also the fingers or hand of a man. This agrees with the Samaritan character, first in the series, fig. 64; and the two others, which are enchorial characters of the Egyptians for the letter I. This leads us to

one more of the Chinese, viz. *tsai*, fig. 65, which signifies a point, to terminate in or tend to a point; and which in composition, has frequently the same meaning as the Hebrew in its figurative sense, viz. a Lord, Master, &c: which gives us the idea of power, and may serve to illustrate the famous Δ of the Hebrews, i. e. the power equally divided between the three persons that constitute the adorable Trinity: the Delta, if I may so term it, of his incomprehensible existence.

Maurice, in his *Indian Antiquities*, Vol. 1, p. 119, remarks on the Symbol, fig. 66. "It is a characteristic representation of a TRINITY in UNITY; the former represented by three Jons, denoting the three hypostases, or persons in the divine essence, the Jon being the known character of that Jehovah, of whose name, in Hebrew, it constitutes the first sacred letter; the latter shadowed out by the circle that surrounds

them, as well as by the point Kamets, subjoined to the three Yods, which denote the **ESSENTIAL UNITY** common to the three hypostases. I beg, however, to offer another interpretation of the Symbol. The three **YODS**, represent the three powers or Persons in the Divine Essence; the Kamets, [the collector; that which brings together or unites into one body] is, most probably, of equal import with the Sanscrit conjunctive particle **ॐ** or **I ā**; wherefore, the whole within the circle, will be equivalent to the word **ELOAH**, and the circle itself, will represent the **ETERNITY of the GODHEAD**.

We meet with the full expression of the symbol in Romans, c. I. v. 20. "For the invisible things of him from the creation of the world are clearly seen, being understood by the things that are made, even his eternal power and Godhead; so that they are without excuse." We have also what may be considered a literal translation of the symbol in that excellent formula of a Christian's faith, the Athanasian Creed: "The Father eternal, the Son eternal; and the Holy Ghost eternal. And yet they are not three eternals: but one eternal." I cannot help hazarding a conjecture, in this

place; which is, that either the Hebrew vowels are derived from the Sanscrit; or that the *old* Syriac, Hebrew, Sanscrit, Tibetan, &c. are derived from some common source. The Kamets, is evidently the same in form as the Sanscrit contracted *a* just given, the Mantchou Tartar medial *A*, the Tibetan enounced inherent *A*, and the *A* of other ancient languages. The Tibetan vowel points are remarkably like the Sanscrit; and Georgius, in his *Alphabetum Tibetanum*, deduces them from the *Syriac*. "Notas hasce acceperunt Tibetani a Syris." p. 593. I have not considered the subject, at present, more than to give a hasty opinion, viz: that the vowels *a*, *e*, *i*, and *u*, (*o* being really a compound of *a* and *u*,) centre in the Hebrew *Ehevi*, or in letters equivalent to them in other languages.

The Chinese *Ya*, fig: 67. signifies, not only a fork, but also the space occupied by the fingers of the hand. Some authors have considered that 𠄎 is the representative of the eye; probably from this circumstance, that the Egyptians have represented the letter *I*, or *E* by the fig: 68. This hieroglyph, however, does not *really* signify the *eye*; but, to see, meditate, &c. and is truly portrayed by the Chinese *kan*, fig: 69.

compounded of *chao*, the hand, fig: 61, placed over

mo, the eye; in the same manner as we frequently

do, when we wish to consider any thing very atten-

tively. In the Hebrew word *ay*, we have ' not ap-

plied to signify the eye itself, but the extent of its vi-

sual powers: and may be translated; The *powerful*

organ of man. But should the reader feel inclined

to think with me, that the ' , in this word, bears the

same relation to *man*, in an inferior sense, that it does

to the Holy Ghost in the sense already given: he will

find a most beautiful companion to it in *gan*, the

pupil of the eye; literally, an *entrance to the inner-*

most cavern of the Soul. "As the eyes are the win-

dows to let in the species of all exterior objects into

the brain, for the information of the *soul*; so are they

flaming torches to reveal to those abroad, how the

soul within is moved or affected."

Ray, on the Creation.

The remaining Chinese hieroglyph is fig: 70:

where the three points are gradually reduced to one.

Therefore ' may be considered as a finger, and used

in its contracted form for the whole of the hand.


Again, the Egyptians seem to have consider-

ed *a*, *e*, and *r* as equivalent, by using them indis-

criminatingly for each other in the hieroglyphs. In Sanscrit, the E or I is frequently, in composition, converted into य y, which seems to be the same as the Egyptian hieroglyph, fig : 71. but in an inverted and reverted position, and this hieroglyph is rendered by the letter I. Also the Sanscrit a + e = ai or i, and this, in composition, is changed into Y. This naturally leads to a consideration of the Hebrew Ehevi.

The finger of God is frequently put for the *power* of God, as in Exodus, c. 8. v. 19. "Then the magicians said unto Pharaoh, This is the finger of God." Psalm 8. v. 3. "When I consider the heavens, the work of thy fingers, the moon and the stars, which thou hast ordained." And if we connect these expressions with those in St. John, c. 1. v. 1, 2, 3, "In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made." we may reasonably conclude, that the \aleph and \beth , the latter of which is symbolical of the Son or Word of God; are, as far as they relate to the Deity, equivalent signs; and if so, $\aleph\omega\aleph$ is equivalent, as to the *equal and interchangeable* power of its letters, to the word $\aleph\omega\aleph$. And when we consider the

passages in holy writ, where the equality between the persons in the divine Triad are clearly pointed out, we shall find no difficulty in accounting for the peculiar usage of the letters already mentioned. The Waw will, in course, partake of the nature of the other three in composition, on account of its connecting quality in the word *Eloah*.

The Hieroglyphic *Yawuk*,  seems to be the reduplication of one of the Egyptian hieroglyphs for *i*. See Tattam's Lexicon. This Hieroglyphic name, is probably compounded thus: Arabic *i*, the letter *i*, *y*, or the Hebrew *y*, and Persian one, *a*, *waw*, and *yak*, one, *a*, scilicet, while the old Turkish or Ouigour medial letter of the same power, appears to combine the two, and is of the same shape as our Italic *y*, as anciently written. Wherefore, the hieroglyph seems to signify, in its literal sense, *i + a = y*. May not this explanation of *Yawuk*, if we consider *Pathakh* to be an abbreviation of *Kamet*, or the hieroglyph for unity, which is much the same thing, lead to a rational explanation of the formation of the Hebrew dual number? and if so, the long *Khirik* may be put as an abbreviation for the *three* *Yods*; the number three being the usual sign of plurality. I must repeat, that my present idea on the

subject of the vowel points is, that a, e, u, i, respectively represent the Hebrew letters **א** **אֵי** **וֵו** **יֵי**.


Let us now endeavour to ascertain the various meanings of the letter **י**. Sanscrit **य** **य** or **य**, to throw, direct, extend, &c. Coptic **ⲓ** to go, proceed.




Chinese **cha**, to snatch, take by force, literally hand curved; **ly**, to bind, attach; literally, hand-force. Sanscrit **य** **य**, union, joining, going, proceeding, getting, obtaining, &c. Arabic **ي** **yad**, the hand, power, protection, possession. Hebrew **י** the hand; literally, to give power; **י** throwing, leading, drawing; literally, giving much power; or, the effect of power or force; **י** to give; literally, an extension or expansion of soul within; i. e. a noble, generous feeling of the heart.

SIGNIFICATIONS.

1. The hand, finger, power, force, strength.
2. Throwing, directing, extending, pointing, joining, getting, obtaining.
3. To ask, beg, solicit, offer (with the hand).
4. A beggar, &c.

5. Going motion.

This letter represents a bow. The Egyptian hieroglyphe fig : 73. are two different forms of it : also the Chinese fig : 74. while numerous alphabets of the philosophers, and others, represent it by the form of a bow, or a sling with or without a stone, as in fig : 75. The Arabic  is of the sling form. The Adamitic is like the Hebrew, but in a different position. This character may be traced through the Mantchou Tartar, Chinese, Tibetan, and Sanscrit, to the Greek and Roman K, and Italic k : but the Roman C, is its most simple form.

The Hermesian hieroglyph for this letter is Kal, fig : 76, which is termed  *kaf mailat*, i. e. C or K, representing the Camel's bunch. The word *mailat*, signifies also, (a woman) *walking gratefully when walking*; from  *mayt*, to *incline, deviate, turn aside, bend, curve, lean towards*: in an affectionate manner. Persian  *kah*, the bunch of

a camel; a wave, &c. This curve was also used to signify the heaven; wherefore three curves, fig: 77, typifies the three heavens; the uppermost of which denotes the empyrean: as mentioned in 2 Cor. i. 12. v. 2. "I know a man in Christ about fourteen years ago, (whether in the body, I cannot tell; or out of the body, I cannot tell; God knoweth;) such an one caught up to the *third* heaven." The word ככב a star, is also explained by means of the curves, fig: 78. where the star is expressed by כ in; i. e. in the second or starry heaven.

The Chinese Kong, fig: 79. signifies a bow, any thing belonging to a bow, a bow-string, sling, &c.

Y, fig: 80. signifies to shoot with a bow, to dart arrows, to put the arrow to the string and shoot, to take, receive, catch, scil: prey. Sanscrit कुरा *ku-*

na, to sound; कुरा *kuna*, to make crooked, curved;

in which sense, it is equivalent to the Chinese *y*, fig: 37, the principal hieroglyph in *y*, fig: 80. It is probable that the Chinese name *kong*, and the Sanscrit *kura*, are taken from the sound made by the twanging of the bowstring, when the arrow is shot from it.

The idea of *similitude*, must, I think, arise from the equal curves of the bow; it being necessary, that they should be exactly similar, in order to make the bow perfect and effective.

SIGNIFICATIONS.

1. A bow, bowstring, sling, arrow, twang of the bowstring.

2. Curvature, crooked, hump-backed.

3. To shoot, take, receive, catch (prey),

smite, wound, inclinê, be affectionate (lean towards another), graceful motion, to deviate, doubt, stick to.

4. Similarity, likeness, &c.

take, receive, catch, sell; prey.

to sound; to make crooked, curved.

in which sense it is equivalent to the Chinese, fig.

37, the principal character in 80. It is pro-

bable that the Chinese never knew, and the Sanscrit,

I cannot say; positively, what the 𠂔 was in-

tended, originally, to represent. If it were a lion,

(which I very much doubt), the Chinese have lost.

its original signification, as implying an animal, and retain only the figurative sense of it, equivalent to the Hebrew ' as mentioned under that section. There

is, however, no doubt of the Chinese *ly*, fig : 81. being the same as the Hebrew ל, the Syriac ܠ and the Rabbinic ל, fig : 82. The form of the letters, especially the last, fully prove it.

If the Chinese *ly*, did originally signify a lion, they have adopted another, a generic representative for it, namely *kuen*, a dog ; French *chien* ; under which they class all hairy animals. They do not however express a lion by this word alone, but always add a qualifying epithet, as in *saen*, a lion ; literally, the stately-walking dog. *ny*, lion, i. e. little dog, lion's cub. *ssc*, lion, i. e. the master-dog.

They have also another character, *tchy*, compounded of *kuen*, and *tchao*, claws, &c. to denote hairy animals ; and confined, chiefly, to those that are wild and ferocious ; and here, the same combinations occur, as under *kuen*.

There is, indeed, one instance of the latter,

viz: *tcly*, being compounded of *ly*, and signifying both a dog and a leopard, which is also called *ly*. The last, I think, proves that the letter *l* was originally used to signify a wild animal, viz: the lion. I do not, however, suppose that the letter *l* was meant to typify the lion, but that the lion has been made to represent the *l*, in the sense I shall shortly give. The meanings given to *ly*, fig: 81. are strength, power, subtilty,

The Hermesian hieroglyph *lughaf*, fig: 83. is probably compounded of *l*, the letter *l*, and *gawf* or *owf*, a lion; used as an adjunct to the *l*, to denote its claim to power, sovereignty, &c. Hebrew לביא a lion; literally, much strength within. לביא a lioness. Hence Lybia, a part of the world designated by Horace as, "*leonum arida matris*." Coptic ΛΑΒΑΙ a lioness, and ΛΑΒΟΙ a bear. Hebrew לבב courageous, the heart, i. e. the strongest of all the inward parts. The Egyptians represent the letter L by a lion, dog, and a heart; as also the astronomical sign Leo, fig: 84. to signify the heat and power of the Sun, when it leaves Cancer.

The hieroglyph representing L, in the mysterious alphabet of (Heliash ?) the Greek Philosopher

is remarkable in shape; being a heart upon a figure like the Hebrew vowel sign Kamets. See Ahmad Bin Abubekr Bin Washish, by Hammer. p. 32. There are, moreover, numerous other alphabets, in which the letter L seems to intimate something like the expression in Coloss: c. 2. v. 9, "For in him dwelleth all the fullness of the Godhead, bodily." i. e. a combination of the three hypostases in the man Jesus Christ. Hammer, in his preface, p. v. justly remarks, "Although it is difficult to say how many of the eighty alphabets herein deciphered may have been really used by nations, or how many letters in every one alphabet may have been disfigured and misrepresented either by the want of sufficient information in our author himself, or by the ignorance and blunders of the copyists; yet it is not presumption to assert, that *real truth lies at the bottom of most of them*, and that those which were not alphabets for common writing, were used as ciphers amongst different Oriental nations. The proof of which is evident from the circumstance, that some among these alphabets are used even at this day amongst Turks, Arabs, and Persians, as a kind of secret cipher for writing, without being understood by the generality."

The Adamitic } L, which approaches nearer to ʾ than the l of any other alphabet; and is formed after the manner of the Chinese hieroglyphs, appears in its first contracted form in one of the signs of the zodiac, Leo, in Ibn Washish, p. 18; of which, Lughaf, the Arabic, and our own l, are its next contractions; and lastly, it passes on to an acute angle in the Syriac, and a right angle in the Roman L.

Having printed off the first sheet of this section, and feeling dissatisfied with the conclusion I had made, I was induced to reconsider the subject; by which means, a clearer, fuller, and I trust, a more consistent meaning has been found for this divine letter, La-med.

This Adamitic letter, which I take the liberty of calling Ahmad, appears to be the only alphabetic character that can lead us to a scriptural notion of the Hebrew ʾ. Its easy transition to that letter, and its singular conformity to the Chinese mode of construction, are truly remarkable. The Chinese contracts the antediluvian hieroglyph into the curve and the descent; but gives it the sovereignty which the Lion, the king of beasts, is alone thought worthy, hereafter, to represent. The interpretation of Ahmad

appears to be as follows. The two upper strokes are the arm π , *naturally reversed*; sending downwards the curve π , (upon earth); to redeem mankind, and restore to them their forfeited hopes of the heavenly paradise. The accomplishment of this event, as related by St. Luke, c. 1. v. 31—35. and his consequent sovereignty, as also predicted in Gen. c. 49. v. 10. with his great power, as in Rev. c. 5. v. 5. may be compared together; and the Lamed and the Lion will admirably agree, in depicting the true character and offices of the Divine Teacher and Sovereign, the SHILOH.

“The *scepter* shall not depart from Judah, nor a *lawgiver* from between his feet, until Shiloh come; and unto him shall the *gathering* of the people be.

And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS. He shall be *great*, and shall be called the *Son of the Highest*: and the Lord God shall give unto him the *throne* of his father David: And he shall *reign* over the house of Jacob *for ever*; and of his *kingdom* there shall be *no end*. Then said Mary unto the angel, How shall this be, seeing I know not a man? And the angel answered and said unto her,

The Holy Ghost shall *come upon* thee, and the *power* of the Highest shall overshadow thee : therefore also that *holy* thing which shall be born of thee shall be called the Son of God.

And one of the elders saith unto me, Weep not : behold, the *Lion* of the tribe of Judah, the root of David, hath *prevailed* to open the book, and to loose the seven seals thereof."

The ancient Hermesian figure called Bahumed, affords us a happy illustration of Ahmad. I will make a few remarks on it, since Henselius ranks it among the *antiquissima et simplissima* ; and, at the same time, to show how correct were the notions of the learned in the earliest ages, respecting the plan of man's redemption.

Bahumed, (See Ibn Washish, p. 22. and Henselius, p. 46.) is represented under a triple form, compounded of the body of the Scarabæus, the wings of the Spirit, and the head of the Man crowned with a *four-rayed* diadem, (in Henselius, with universal, or rather, perhaps, with eternal dominion ; called by Kircher Luna.) probably, to denote the Shiloh, descending from the Sephiroths *through* the heavens, "*cœlorum orbitas*," to present to man a code of the

most sublime secrets.

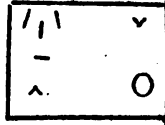
Hammer, p. xiii. writes ; “Bahumed or Bahumet is related in the History of the Templars to have been one of their *secret* and *mysterious* formulas, with which they addressed the idol of a *calf* in their *secret* assemblies. Different etymological explanations and descriptions of this word have been brought forward, but none surely so satisfactory as this, which proves that the Templars had some acquaintance with the hieroglyphics, probably acquired in Syria.”

I will attempt an etymological explanation of the word Bahumed, and then translate the contents of the tablet in Henselius, as being more suitable to my present subject.

Sanscrit बहु *bahu*, many, great, scil : sublime (things) ; मत *mat* or मिद *med*, to know, understand, believe, &c. Hebrew ידע to teach, be learned, understand, &c. Wherefore, Bahumed appears to signify a person, who, on account of his knowledge, is qualified to instruct others in matters of great importance, scil : in divine truths.

Let us now take a view of the tablet with

which the divine teacher descends from heaven to exhibit to man.



The upper hieroglyph or letter on the left represents a TRINITY, without its line of unity ; the horizontal line beneath it, unity or one ; the angular figures at each corner, man ; and the circle, the everlasting kingdom, or eternity. The translation will therefore be ; The glorious threefold Deity, will descend, and unite himself to the nature of man upon earth, to establish an eternal kingdom ; after which he will ascend into heaven.

The reader may convince himself that the translation is not forced, by consulting the Chinese coin, fig : 162. and reading from the right hand upwards ; and around it, to the bottom, on the left.

Sun y tchouen jin

The descendants (Chinese) of one water man, viz : Noah.

I will now sum up the whole, by remarking, that according to the Chinese Ly, the Adamitic Ah-

mad, and the Hermit Bahmed, the Lamed was originally considered as conveying to man the expectation of ~~the~~ the Messiah, or the measure of divine power proceeding from the empyrean: but from the idea of universal dominion attached to his descent, the Lion was chosen as his representative:

the Lamed is a sign of power, and is a sign of power.

SIGNIFICATIONS.

1. Son of God, power, strength, courage, subtilty, heat of the Sun's rays, fury, mastery, a great quantity vulgarly called a power, (a power of things).
2. Lion, heart, the mind, &c.
3. To take, receive, give, adhere to, tear, out, divide, to spread over as a plaister or coat of paint, i. e. a covering, as in dying.
4. To, for, acquisition.

This letter has various significations, but all

of them appear to be connected with a well of water. In most of the ancient alphabets, it bears a resemblance to a well, with or without water, a bucket, rope, water, waves, &c. In the Egyptian hieroglyphs, fig: 85, the first is like the final Hebrew *Mem* and the Sanscrit *म मा*. Arabic *م*. The letter of the Egyptian hieroglyphs, fig: 85. resembles our *m*, in the running hand. Cistercian Monks, "Aqua,— digitos junctos elevare."

The Hermesian hieroglyph, fig: 86. is *Mayib*, representing a rope descending through the mouth of a well, till it reaches the water; & is compounded of *ما* *ma*, water, and *ج* *jubb*, a well, (especially without parapet or cover). Coptic *ⲙⲟⲩ* water: Sanscrit *म मा* water, a *measure*, to mete, measure out, &c. Hebrew *מדד* to measure, i. e. to measure repeatedly. The Chinese represent a well by *tsing*, fig: 87. and also by the same, with a point in the middle of the figure to denote its mouth. They have also the character *tohoun*, fig: 88. resembling the Egyptian, and signifying water, rivers, &c.

I must remark, that the letter *Mem* is appli-

ed, not only to capacity, as magnitude of bulk; but also to space or distance, quantity or number, as well as time. Thus the Sanscrit *ma*, signifies water, a season or time, a mother (from the idea of containing or measuring out singly, her children), death, as being the measure of a man's life; also, a mouth, &c.

SIGNIFICATIONS.

1. A well, water, bucket, measure, receptacle, cloud, bed of a river, juice, sap, liquor.


2. To measure (capacity, bulk, length, duration, as a month, the moon, quantity, number, &c.), quenching thirst, refreshing, partaking of, light, lustre, knowledge.

3. Multitude, degree, part, mother.

4. To encircle or bind round, a house (measure for a family).

5. Of, from, &c.

The Egyptian hieroglyphs for this letter are,

a vase, mug, drinking vessel, or the waved line, as in Mem; but with fewer angles, as in our *m* and *n*. See fig: 89. The Illyrian *n*, fig: 90. is similar to the Roman *n*. The Adamitic has the figure of a drinking vessel with a handle, fig: 91. Arabic  Armenian fig: 92. Cufic fig: 93. Old Syriac fig: 94. and most of the ancient alphabets bear some resemblance to a cup, glass, &c. One of the Sanscrit N's viz: न bears a strong resemblance to the inverted Chinese *ming*, fig: 96. But the figure that bears the greatest resemblance to the Hebrew Nun, is the Chinese *ye*, fig: 95. signifying any thing hollow, concave, &c. This is not, however, the proper hieroglyph for Nun. I have introduced it here, on account of its shape; and to remark, that it is a character on an ancient Chinese coin, and put to represent the remarkable word *vi* in Gen: c. 1. v. 2. signifying the inner part or bowels of the earth, without life or animation. See the Analysis. The Chinese character which really represents the Nun, is *ming*, fig: 96. a vase, vessel for eating or drinking, a vessel in general.

The Hermesian Nayim, fig: 97. is the water-cup, compounded of the Persian *u* *na*, water, and

𐤁 *jam*, a cup, goblet, bowl. The Hermesian alphabet has also another hieroglyph, fig. 99, to which the power of *z* is given, but no name by which we may determine its nature. This is the only one to which the Washitah appears, from some cause or other, not to have assigned a meaning. I have attempted a solution of the difficulty, more for the sake of throwing further light upon the fig. 117, than for any real use it may be of in this place. Its signification is, probably, the Persian *noshidan*, drink, from نوشیدن *noshidan*, to drink, &c. This is rendered more probable, by the hieroglyphic sign used among the Cistercian Monks for drinking. "Bibere—index transversaliter junctus mento." The line pointing out the place of the fore-finger under the mouth.

This character, as is intimated in the Chinese, is applied to any hollow vessel in general, and also to the liquor it contains. Thus, we have the Sanscrit नौः *nau-s*, a boat, vessel in general. Greek ναυ-ς, a ship. Sanscrit नौः *nau-s*, a water or summer-house. Coptic *neq*, oil. Hebrew נור *nor*, a water-skin, leather bottle, bag or skin of water; literally, to give much pouring forth, i. e. a large reservoir, from

which you may pour forth many cups or glasses of liquor. of Sanscrit *पित्त* (pitta), water, liquor, juice. We have now no difficulty in giving a proper translation to the Sanskrit word *पित्त* as a prophet, priest. See fig. 100. The interpretation will be, pouring out with the hand upon (the head), or, throwing oil upon the head, for the purpose of consecrating to a sacred office. And if we take the Hebrew *שֶׁן*, the suffix *שֶׁן* will only give it a more intensive signification, or a more copious effusion of the oil.

SIGNIFICATIONS.

1. A water-vessel, boat, bucket, glass, cup, sacrificial cup, banqueting cup, cup of vengeance or wrath, dish, plate, liquor, oil.
2. To pour out, offer as a libation, or as a token of friendship, give the cup, to drink, take refreshment of any kind, spiritual refreshment.
3. Good, welfare, prosperity, gift, spiritual blessings or curses, soliciting a blessing.
4. The body, i. e. the cup or vessel of man, man, animal, or thing.

5. In, with, upon, no, sound of negation;
empty.

6. Anointing, libations, knowledge, certain-
ty; transactions of business, covenants,
friendship, &c. between man and man; al-
so, between God and man.

If the number of hieroglyphs for the compo-
sition of an alphabet were given to Adam by God,
the Sun would undoubtedly be among them; as be-
ing that part of the creation which more particularly
evinced his glory; and as being the secondary cause
of light and life to our inferior planet the earth.
This luminary was, however, at an early period,
made an object of divine worship. The idolaters of
the first, and after ages, supposing that the mighty
Spirit had fixed his habitation there, would natural-
ly erect to him an ideal throne, and then identify it
with the Sun itself. "The Magi did not deny a su-
PREME PRESIDING PRINCIPLE, the Creator and Gov-
ernor of the universe, who was the proper object of

man's adoration, but they considered the Sun as his image in the visible universe, as a faint copy of the bright original, worthy to be honoured with external worship, and devout prostration. They imagined his throne to be seated in the Sun, and that it was the paradise of the blessed." Maurice's Indian Antiquities, Vol : 2. p. 96.

I can conceive nothing more probable, than that this species of idolatry constituted the transgression of our first parents, Adam and Eve, described in Gen : c. 3. v. 3. "But of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die." Moreover, the name Satan, given to the serpent in the Revelations, seems to strengthen the idea. See the signification given to it in the Analysis. Thus, the hieroglyph, (probably a simple circle), which was meant to designate the Sun, as the great fountain of light which sheds its salutary influence around our globe, was corrupted into a regal seat : hence, we find the ancients, in their alphabets, giving it the figure of a sceptre, chair of state, throne, &c. Such being the case, numberless words would be founded upon this idolatrous custom, and too firmly rooted for after ages to eradicate.

The word **to worship, adore, &c.** signifies literally, "to give motion (obedience) to the Sun," and is therefore an idolatrous word, but applied chiefly to the worship of a deity. In the **Coran, sur. 2 v. 34**: Mahomet uses it to denote a real act of worship or divine adoration.

Wardsa kolna lilmalaicati ajadow HAdama
lasajadow illa Iblisa abar wastacbara wacana mulla
leafiriana.

Et cum diximus Angelis : Adorare Adam : & adoraverunt : sed Ebris reſpondit adorare eum , & in ſuperbiam elatus eſt, ſicutque ex Manduculis.

Marraccius note on the text is; Quod Deus
 jussert Angelos adorare Adam, adeo recte rationi
 repugnat, ut Gehaleundus ipse Prophetæ sur dictum
 coactus sit moderari, accipiens *سجد* adorati-
 onem pro *تسجد* tahydaton *بالتسجد، بالتعظيم*
 tione honorifica cum inclinatione; quanquam contra
 linguæ Arabicæ proprietatem, & contra omnem ve-
 ritatem: nam *سجد* *sajad* nullo modo significat sa-
 lutem, sed adorare, præsertim prostrato corpore, &
 fronte ad terram delinso: & proprie tribuitur Deo.

Quamobrem noluerunt primi socii Mahmeti (ut habetur in ejus vita) hos modo Regem Æthiopie adorare, asserentes, soli Deo hanc adorationem deberi.

Scias, Lector, hoc totum commentum Alcoranicum de adoratione Angelorum, erga Adam erutum fuisse à Cloaca Thalmudica in Berescith Rabbah ex R. Moyse Hadarsan : habere tamen aliquod fundamentum veritatis, quatenus (ut plures Theologi docent) Deus præcepit Angelis, ut Verbum suum, humana carne induendum, adorarent. Quod cum nonnulli eorum facere recusassent, à Cælo expulsi, ad ignem gehennæ damnati sunt.

That this was the act which drove Eblis or the Devil and his associates from the blessed regions of the faithful is, by no means, hard of belief: especially, when we consider, that the same kind of faith is required of mortals, to insure to them an inheritance in heaven. The angels were required to look forward, through the O-micron to the O-mega; and we are required to look backward, through the crucified incarnate WORD of God, to the former existence he had with the FATHER before the world was.

The whole scheme of redemption is so strikingly grand—so wondrous in love—that, well might

the holy angels wait anxiously to proclaim the glad tidings, "Glory to God in the highest, and on earth peace, good will toward men." I dare not venture farther, and thrust myself, unhallowed, into the council-chamber of the mighty I A H!!!

Parkhurst, very justly, makes a distinction between *pro* and *supra* saying, of the former, "It doth not however mean so profound an act of worship as what is expressed by *supra* (which denotes *prostration* of the whole body on the ground)." Leigh, in his *Critica Sacra*, remarks on the latter word: "It signifieth an *humble adoring worship of the body*, and it is the principall word which the Jews had to signify *prostration upon the face*." The primary signification of both words may, however, be readily ascertained by means of the ideal meanings of the letters: the former conveys to us an idolatrous idea, the latter is, in its primary sense, an act of prostration on or bending, accompanied with prayer to the God of heaven. We have a most beautiful picture of its meaning in Luke c. 18. v. 13. "And the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast, saying, God be merciful to me a sinner."

The Jews, at the first entrance of the Syna-

gogue, bowing towards the East, the following (with other) Words are said:

אֲנִי מִתְפַּלֵּל לְפָנֶיךָ יְיָ אֱלֹהֵינוּ אֲבִי הַיְיָ

And I worship [bow down myself] before thee Lord my maker." Here I have inserted its proper sense of worship or prayer.

I do not suppose that the construction of Saram bears any reference to the idolatrous customs of the ancients; but as it seems to be a difficult matter to speak with precision on this subject, I will treat of it in both these senses, and leave my reader to his own judgment on the subject.

One of the Hermesian hieroglyphs for this letter is called Saram, fig: 100, and first in the series. It is compounded of the Persian *sipahr*, the Sun; and *am*, I am: viz: that the throne is typical of the Sun or Osiris. They mostly added an eye, as in the second figure, to mark out the masculine gender, i. e. Osiris; and the throne with the egg denoted the feminine gender, i. e. Isis. In fact, the ancients associated the Moon with Sun, in the idolatrous rites performed to their honour: and sometimes they considered them as one and the same deity. "Sol est Isuren, qualis erat Osiris apud Egyptios."

Idque probatum esse video Viris plerisque eruditissi-
 mis, qui Indoram Theologiam studiosius investiga-
 runt. At Lana Isidem cum Sole Isuron, seu
 Osiri conjunctam, mea opinione, demonstrat. Imo,
 ni malus omnino conjector sim, Lana, quæ in ea
 frontis sede oculos intuentium primo intuitu ferit, oc-
 casionem præbere potuit Indis, ut Isuren cum Isi a-
 liquando confunderent. Alphabetum Tibetanum;
 p. 154, 155.

If we are to consider Samech as an idolatrous-
 ly formed letter, the upper curve will denote the ru-
 diment of a throne, seat, canopy, chair of state; and
 the under curve, the Moon, even as Isis was decorat-
 ed with the throne of Osiris. The Hebrew מוּסֵיִם sig-
 nifies a throne; literally, a seat with a large curve or
 canopy over it. Coptic and old Greek c, a half seat,
 which the Samaritan gives with a little flourish after
 the manner of an old regal chair, fig. 101. Greek c,
 The Samaritan c, has the canopy more distinct.
 One of the oldest Chaldean alphabets represents it
 by a kind of altar with two curves upon it, which
 Drummond reduces to one: these probably are meant
 to denote the Sun and Moon. Let us now take a
 another view of the formation of the Hebrew Samech,
 divested of any idolatrous meaning.

An old Chinese hieroglyph represents the Sun by a circle, with an eye, a Yod, or an S-like mark in the centre, to denote the glorious perfection and power of that luminary over the rest of created nature. See fig : 102. This, the Cistercian Monks imitated in the following manner ; “ Dies, — indice et pollice circulus ante oculum.” The Chinese, afterwards, according to their manner of forming letters, changed the circle into a square, and added the mark

of perfection, or perfection, which they call *iy*, the

Sun, a day. See fig : 103. In the character *yoye*, a month, the Moon, fig : 104, they have not completed the circle or square, but have added two marks, to signify, probably, its increasing and decreasing curves : these characters, however, they always keep distinct from each other, as to their usage.

In the Adamitic letter for Samech, fig : 105,

two curves are used, the lower one to signify the Sun,

giving light upwards, to the smaller one, the Moon,

This is explained in the remarkable Hermesian hieroglyph *Nur*, Arabic, light. It is compounded

of two concentric triangles ; the inner one *light*, and

the outer one *dark*, and two parallelograms of light

issuing upwards from the extremities of one its dark

sides. Such appears to be the construction of the Ethiopic \aleph 's, but inverted, as in the N. E. corner of Ibn Washish's tablet, mentioned in the section *Lamed*; which group, will therefore signify; The Empyrean sending forth, to the boundary of the sidereal system, two lights, viz: Sun and Moon, to give light upon the circle in the centre, viz: the earth.

It appears, therefore, that the two curves in the Adamitic, &c. have, in the Iberian, Greek, Roman, &c. been joined, to form a character which shall express both Sun and Moon.

I therefore consider Samech to be formed of two curves, the upper one denoting the superiority of that orb over all the rest of the planetary system; and the under one as denoting the Moon.

That Samech relates chiefly to the Sun is, I think, evident from its name. Drummond observes, that "It is clearly derived from the verb \aleph *samach*, *nixus fuit, sustentavit, fulsit, &c.*" We may therefore conclude, that it received its name from its attractive, and therefore *sustaining power*. "This luminary not only acts upon all these globes, and compels them to move around him, but imparts to them both light and heat." Wonders of the Heavens, p. 37.

We may now account for some of the remarkable significations of the letter S. Sanscrit स *sa*, a snake, the pronoun *he*; सा *sā*, *she*; सित *set*, moon-light, silver, (the colour of the moon); सु *su*, reverence, worship, honour; आसन *asan*, a stool, seat. Coptic सप्त meridian heat; सूर्य time; सूर्य to drink (like the sun).

Finally, the Hebrew ש and ש are frequently used for each other; the cause of this interchangeableness, as well as the difference between ש and ש, I will endeavour to show under the section ש.

SIGNIFICATIONS.

1. The Sun, Moon, a throne, seat, insignia of royalty, dominion, monarchy, rule, authority, a snake, he, she,
2. Light, heat, day, fire, white (intense light).
3. To adore, worship, heal, surround, encircle, full, complete.
4. Celestial globe, heavens, time, fortune, meditation, air, wind, collection, the hoof of a horse.

3. With, like, same, around, curve, the
waxing and waning of the moon.

The Hermesian hieroglyph for this letter is
Jahum, fig 106, which is probably compounded, ei-
ther of the Arabic *oyn*, a man, and *Ham*,
the man Ham, son of Noah; or the Persian *Jah*,
dignified, illustrious, &c. and Ham; and therefore
would signify, the illustrious Ham. Either interpre-
tation is sufficient to show that the Hebrew *Jah*
Oin signifies man. I prefer the former derivation,
since Jahum is the same as the first Chinese charac-
ter in the coin, fig: 102, but for descendants.

The Hermesian has another hieroglyph, viz:
Aay, fig: 107, and similar to the Chinese, fig: 108,
but in a different position. Aay, like the first syllable
in Jahum, is probably a contraction of *oyn*,
a male, and *Ham*, a male of the human species. These
two only have; both applied to man as a progenitor
or father of a family. The form of each implies it.

If, however, Jahum must be represented by g . Any will be represented by g , so that the same conclusion may be drawn respecting the meaning of the Hebrew Oin; for these two letters are often used indiscriminately for each other.

The Syriac is very like the Chinese *jin*, fig: 109, which signifies a man. Sanscrit जन *jan*, a man, mankind. Armenian *gin*, a woman. Greek γυνή. Gaelic *gin*, a person, to beget, produce. Cop-tic 𐩥𐩣𐩪 a man. Brazilian *guald*, to walk. Latin *gignere*. Hebrew *gignu* by people; literally, a portion or tribe of men, applied in his nomadic state. In the last sense we have another, Hermesian hieroglyph, fig: 110, denoting, probably, a man; it is called Ghina. Arabic *ghani*, wandering, from *ghana*, to wander, or, seduce, deceive; whence *ghasbi*, robber, seducer, devil.

The Hebrew Oin and Ghinel have often the same signification in the composition of a word, and they both signify motion. If there be a distinction between them in this sense, it is, as far as I have been able to discover, that Ghinel has the idea of a slower motion attached to it than Oin; and Resh is

the swift motion, as will appear under that article.

SIGNIFICATIONS.

1. Man, mankind, woman, father progenitor, to beget, generate, birth, production.
 2. Motion, walking, proceeding.
 3. Conquering, to excel, surpass, overcome, knowledge, light, lustre.
-

F

Most of the ancient alphabets represent this letter by a figure like the mouth, lips; and in some, by the breath proceeding out of the mouth. I will give a few of the most remarkable. The Iberian, fig: 111. is an exact flourishing representation of the lips, and part of the chin. Old Nabathean, the same, but in a different position. Chaldec, fig: 112. Lukumian, fig: 113. The F of Kimas the Hermesian, fig: 114. Old Hebrew, fig: 115. One of the Egyptian hieroglyphs is the same as the Chinese

keou, fig : 116. signifying the mouth, the phonetic power of which is P. See The Marquis Spineto's lectures on the Egyptian hieroglyphics. The Hermesian hieroglyph *Pap*, or rather *Puf*, fig : 117. represents the mouth open, with the breath proceeding from it. Cistercian Monks. "Loqui,—indice et medio positus erectis ante os." The Persian has *پ* *puf*, breath from the mouth, a puff. The Hermesian has another curious hieroglyph, viz : *Fisat*, fig : 118. probably compounded of the Arabic *ف* *fa*, the mouth, and Persian *ست* *sat*, the anus : its phonetic power is *f* or *ph* ; hence, a *fiz*, crepitus ventris. I cannot help thinking that the hieroglyph *fisat* was intended to represent the three letters *π π* and *ϕ*, i. e. the spiritus lenis, spiritus asper, and os vel anus : the three different kinds of breath or wind proceeding from the human body. The Sanscrit helps us to somewhat like a confirmation of my opinion.

फ *ph*, signifies wind expelled in yawning, bursting with some little noise, as a belch, &c. unprofitable or idle speech ; *प* *p* or *f*, air, wind ; *पा* *pa*, to cherish, nourish (by the mouth).

Hermes, in his alphabet, represents the letter *p* or *f*, See fig : 119, first in the series, by three

circles upon an ascending line. Socrates, second in the same series. Plato, the third. Marjonos, in the Georgian alphabet, fourth in the series. Mehrarish, by two triangles, connected at their bases by a descending line, which forms itself, at the *lower* extremity, into a bladder-like shape, as in Fisat. The Adamitic letter for the Hebrew Phe, fig: 120. is somewhat singular, and evidently intimates three different breathings; scil: two from the mouth, on the right, and the remaining one on the left, for wind expelled from the hinder or lower part. The Irish Ogham or tree alphabet, is the same as the F of Socrates; and their common letter seems to be taken from the old Samaritan, but reverted, and extended downwards. The Coptic Φ *phi*, appears to be a true representation of the Hermesian Fisat, in all its parts. The Greeks have rejected the caudal appendage, and retain only the two breathings from the mouth, in their letter ϕ . This leads me to a consideration of what is called the Greek Digamma.

We have another form of the ancient P, Ph, or F, in an old Greek alphabet given in Ibn Washish, p. 15: it is H, where the lower breathing is expressed between the two others, instead of being affixed to the extremity of the letter, as in the Coptic

φ. and Hermesian Fisat. This, as it appears to me, is another example of the rejection of the caudal appendage, for the sake of forming a letter that should denote only the two breathings from the mouth, as in H; which, naturally enough, was afterwards separated into its component parts f and i, for that purpose.

Digamma were a name given to Beta before the time of Cicero, I must confess, that its origin is inexplicable; otherwise, his Formianum, or Delphinium Digamma, explains its origin. In the same Greek alphabet just alluded to, the single γ is represented by the Pelagian γ, which I shall shortly notice, γ being really a guttural breathing, while the guttural is expressed by a figure like that of Mela, fish for Fisat.

I will now make an extract from Henselius on this double breathing, and then conclude with a few examples, to show its office and true meaning.

“Digamma Æolicum, soli Æoles inter Græcos usurparunt, propterea quod illi à spiritu aspero abhoruerunt, proinde hanc literam F, excogitarunt, quæ duplicis gamma imaginem præbet, leniusque spirat, quam φ Græcorum. Postea tamen in hujus

locum surrogatum est, sonumque Π, aspirati imitari cœpit. Quod plurima vocabula latina : Fero, Fama, Filosofus, Fuga, &c. declarant. Nam olim sonum literæ V. habuit, quod discimus ex Victorino Afro : F, Æolis idem valet, quod apud nos V, cum pro consonante scribitur, vocarique β_{aw} et *Digamma*, - - -
 - - Digamma Æolicum, a nobis supra annotatum est, quod loco spirituum fuerit usurpatum, id etiam veteres Latini observarunt. Hinc occurrit interdum : v. g. Fordeum pro Hordeum, Fircus pro Hircus, Farena pro Arena, Fœdus pro Hœdus, &c. Interim etiam Justus Lipsius, sedulus Romanæ antiquitatis indagator, animadvertit, sæpe Digamma per Ϝ inversum fuisse expressum, tam apud Græcos quam Latinos, v.g. Ϝισχυς, Ϝαρηρ, Ϝεργα, &c. - - - IVΔENTVTI, OCTADIA, AII." p. 92, 95.

Vallancey, in his prospectus of an Irish Dictionary, letter P, says ; "P. Shaw and O'Brien insist that this letter was not introduced into the Irish alphabet, till after their knowledge of the Latin language—the fact is, it *always* existed in the Irish alphabet, distinguished by a mark to give it the sound of P or F, being no other than the Hebrew and Chaldean פ *pe*, reversed thus F; as a proof, all the Hebrew and Chaldee words beginning with פ, sound-

ed as *phe*, will be found in F. The Arabs use P and F indiscriminately—thus the Chaldee ܦܠܥ *plac* or *phlac*, tumentior, Ar. ڤلح *fluk*; Irish *fluic* *pluic*; *plucam*, to puff up the cheeks; Per. ڤلح *pich*, twisted; Ir. *fiche*, *fighe*, twisted, weaved; *Indech ficheadh*, the Indian art of weaving, (Cormac)."

And under the letter F, he remarks; "F and P were the same letters in the ancient alphabet. F substituted for B, as *fual*, *bual*, water, urine."

Let us now proceed to the Sanscrit. व *v* or *w*, प *p*, फ *ph*, and ह *h*, signify air, wind, calling or speaking to, sound; and ब *b*, is considered as optionally interchangeable with व *v*; wherefore both वण *vana*, and बण *bana*, signify sound, &c. They are also, all of the same organ, (excepting ह which being a guttural, is represented, as in p. 51, by γ), and are often used for each other. The following are a few examples illustrative of our subject.

Sanscrit नुः *nu-os*, नौः *now-os*, Greek ναυ-ς, ναυ-ος, ναυ-is. हरि *hare*, αἰηρ, αἰρ, αἰηρ aer.
 लव *pluva*, πλε-ω, πλεν-ω, πλεδ-ω. ओकः *ok-os*,
 οἰκ-ος, δοικ-ος, इतरः *eter-os*, ἑτερ-ος. ॐ, vis.

वर्मिन or फरं *varmman*, and *pharm* or *farm*, a covering or shape to the body, armour; Spanish *horma*; Latin *forma*. ह्रप or रिफ *hrepa* or *repha* or *refa*, to speak; censure, hurt, fight; A. Saxon *hrepan*, to touch, &c. Greek *παρίζω*, to beat; French, *frapper*; the F of which is omitted in the Danish and English *rap*, a stroke. फल्ल and पुल्ल *phulla* and *pulla* or *fulla*, blown, opened, or expanded as a flower, &c. Latin *folium*; Greek *φύλλον*.

After having carefully investigated this most perplexing subject; I am inclined to think, that J See fig: 121. the first and second in the series; and F, are derived from the Bardic or *Pelasgian F*: and that these latter characters, together with the Irish letter, were formed from the old Samaritan or the Hebrew Phe, by extending the perpendicular line, as in the final Hebrew Phe.

I must not omit another *Pelasgian* character for *f*, viz: the third in the same series; since it is the same as one of the earliest forms of the Sanscrit letter प *p* or फ *ph*, in one of the graphick inscriptions at Ellora: and which probably intimates, that two sounds may be given to it, viz: *p* or *b*, and *f*, *v*, or *w*, with the guttural *h*. Such also appears to be the

meaning of the partition on the left of the character of Marjono, fig: 119; and thus representing the Chinese *youe*, the mouth, fig: 27.

SIGNIFICATIONS.

1. The mouth, face, any mouth-like aperture, hole, anus, nostrils, &c.
 2. Breath, wind, air, belch, &c. yawn, expanding, noisy talk, angry speech, babbling, folly, to open, surround, enclose.
 3. Nourishing (by meat or drink), preserving, protecting, a ruler.
 4. The outward appearance, against, in the face of, before, forward, in opposition.
-

γ ζ

The following Egyptian hieroglyphs, fig: 122. seem to refer to the letter ζ, and are given in Tattam's Coptic Lexicon under the first letter of the compound, viz: τ, each bearing a resemblance to a

horn; which appears to be still further confirmed by the words טאן a horn; literally, to spread much over the face; טעו to feed cattle, satiate, give drink, &c. טעווע to collect together, assemble.

The Adamitic Tsade, fig: 123. represents, on the right side, a stroke like a cow's horn; on the left, a zig-zag line, probably to represent the branching horns of other animals, as stags, &c.

We have explained the ׀, as being a compound of ׀ and ׀; therefore 𐤆 may be compounded of 𐤆 and 𐤆: an extension of whiteness; to represent, in all probability, the appearance of a flock of sheep, as in Sol: Song, c. 4. v. 2. "Thy teeth are like a flock of sheep that are even shorn, which came up from the washing."

The first of the Hermesian hieroglyphs, fig: 124. is Aries. The second, which fully explains Tsade, is Zanaz, i. e. the wool-bearing ضان z. Arabic ضاين zain, wool-bearing cattle, sheep; ضاينة zainat, an ewe.

The old Syriac, fig: 126. is a rude representation of the Hebrew Tsade. Old Samaritan, fig: 125. represents the head and horns of an animal. The final 𐤆 is the same as the Chinese yang, figure

127. without the lines to mark out the various parts of the animal's body.

The Chinese *yang*, seems to require the following order. First, as it ought to have been drawn in the plate, without the tail, to denote a sitting or lying posture; secondly, with the tail seen, and in a standing position; thirdly, with an additional line, to divide it, probably, into the head, fore, and hinder parts of the animal; and fourthly, the same in a lying position. The first of the four had the idea of *sitting* attached to it. Hence we are enabled to explain the Chinese *y*, justice, compounded of *yang*, fourth in the series, placed over *ngo ego*, equivalent to the expression, *ego sedeo*. This will explain the Hebrew word פָּדָה (to emit the gift, or dispense from the seat of justice).

Yang, expresses grief, sadness; and is compounded of *yang*, fourth in the series placed over *sin* the heart,

We find *ts* compounded with *r* in the Sanscrit त्सर *tsara*, to proceed crookedly or fraudulently; and its equivalent *yang*, in the Chinese, i. e. *yang* +

tchy, to go ; equivalent to the expression, to vacillate, wander about ; reminding one of the passage in Isaiah, c. 53. v. 6. "All we like sheep have gone astray ; we have turned every one to his own way." Again—Mighty kingdoms, great power, and contending armies, are compared to horns. See Daniel c. 8. v. 3—10. And in the Chinese, we have the word *kun*, a flock of sheep, multitude; *hominum catterva* ; compounded of *kun*, a prince, &c. and *yang* sheep, goats, and rams. Hebrew מן lanigerum pecus, ovis ; literally, a body bearing much wool.

SIGNIFICATIONS.




1. Sheep, goats, wool, any wool-bearing cattle, a fold.
2. Woollen garments, clothing, skin, horns, strength, power, merchandise.
3. Horned animal, arch, branches, buds.
4. To stray, wander about, couch, bleat, to sit, seat of justice.
5. Outwards, out.
6. Languid, little, relaxed, beautiful in figure, white (like wool), extensive and white

(sands), manure, noise, first root, origin,
members of the body.

ك

The principal *Hermesian* hieroglyph for this letter is Kam or Kaf, fig : 132. a fabulous mountain, anciently imagined by the Asiatics to surround the world, and to bind the horizon on all sides. In their writings, therefore, to paint the rising of the Sun, they say; "When the star of day appeared from the height of Kāf, the world was enlightened." And they express the whole extent of the earth by, *از قاف تا قاف* from Kaf to Kaf. To account for twilight, the eastern astronomers supposed a window in Kaf, some degrees below the summit. They have since discovered Kaf to be mount Caucasus or Imaus, to the East, and mount Atlas, to the West. See Richardson's *Ar. and Per. Lexicon*.

There is another *Hermesian* hieroglyph, fig : 133. named Ka-a, which, I suppose, expresses either a hoarse sound in coughing, or a curvilinear motion in vomiting.

In the Hebrew,  or  denotes the matter thrown up from the stomach, from  to vomit; literally, to curve or vomit much. Prov : c. 26. v. 11. wherefore the Hermesian Ka-a, may be thus interpreted. Arabic ك the letter *k*, and اح *ahh*, coughing, repeating often *ah ah* in coughing; or قبا *kaya-a*, vomiting frequently : the three under strokes in the hieroglyph denoting plurality.

The Egyptian hieroglyphs, fig : 128. express a boat, &c. the former being the same as one of the Chinese hieroglyphs, and the last in the series not unlike the character *tcheou*, fig : 129. signifying a ship, girdle, band, to have any thing hanging down on each side. Persian كمر *kamar*, the waist, a belt, girdle, zone.

Most of the ancient letters represent, in some form, a boat or ship, &c. The Adamitic K, is like the Hebrew Caph with an oar. Syriac ܟ. Arabic ك. Lukumian, the same : as also some of the ancient philosophers, fig : 130 : the first in the series, with a mast ; the second, with an oar ; the third, with an ark or building in the stern ; the fourth, with two oars ; and the last, a boat and water.

It is worthy of remark, that before the famous Argonautic expedition, ships were round. And in two ancient coins, called by Du Halde, in his history of China, *superstitious coins*, Noah's ark is represented by a somewhat circular vessel, with four semicircular projections, and one of a square form, (the stern, for Noah and his family ?) See fig : 131. We cannot, however, suppose that Noah's ark was circular, but perhaps of an oval shape, whose length was six times its breadth. The window is represented in the figure.

The Sanscrit has कल *kala*, a boat, &c, कच *kacha*, curved.

I must remark, here, that Caph and Koph have, for the most part, the same signification in the composition of a word.

SIGNIFICATIONS.

1. A boat, ship, oar, &c. band, girdle, waist.
2. To curve, bend, grasp, be hollow, empty, light, sin, reproach.
3. To sail, vomit, cough, emit.

4. Surrounding, gathering, to clutch, wind round, coagulation, purity, confinement, desolation, pleasure, happiness.
-

7

The two Egyptian hieroglyphs, fig: 134. signify motion; the former a rapid motion, or flying; the latter a slow motion, or walking. In this view they agree with the Hebrew letters Gimel and Resh; the former of which is the true representation or picture of the wing of a bird; the latter, as we have before shown, that of a man walking.

Almost all the ancient alphabets represent this letter by something like the wing of a bird. Old Hebrew, Chaldee, and Shishim, fig: 135. the last representing two wings, or a bird flying. Arabic *ر*, Sanscrit fig: 161. resembling a wing with feathers, and may be compared with the Chinese word *tchouy*, fig 138, the wing of a bird. Old Samaritan, fig: 136. The Chinese *y*, fig: 137. is, in shape, ex-

actly like the old Hebrew ; and in composition, frequently denotes the same kind of motion that we attach to Resh.

We have also another Chinese character, *yu*, fig : 139. compounded of *ting*, to bear up, &c. and the two strokes to signify the filling up of the curve with feathers. The reduplicate of this character is also *yu*, and signifies the two wings of a bird. With these may be compared the Adamitic R, fig : 140. which has likewise the joint of the Sanscrit.

In one of the SUPERSTITIOUS coins depicted in Du Halde's history of China, we find this curved line used, most probably, for the Hebrew מרחפת ; Gen : c. 1. v. 2. It may be interesting to some of my readers, to have a translation of the characters it contains.

On the right hand, the uppermost figure is *to*, תו ; below it is *ye*, ברו ; on the left hand, is *hoe*, חשך ; at the top, are two figures, *sse + fong*, על - פני ; the *fong* has two circles, which denote the darkness that extended throughout the two heavens, viz : our atmosphere and the starry heaven, (literally, govern-

ing the face); at the bottom is a compound figure, which I take to be $fo + y + kan$, ורח אלהים מרחפת; where y , denotes the motion of the Spirit. These five characters are surrounded by a wave-like appearance, which may represent the Hebrew המים; and in the middle of the coin are rays of light put for אור, before the creation of the sun. The literal meaning of $fo + y + kan$ is, God moving (around) the abyss. This remarkable coin is therefore a confirmation of the Mosaic account, Gen: c. 1. v. 2, 3. This does not appear to me, to be a translation of the above verses, as it is more circumstantial. It is probably the relation of the event, as handed down by Adam to the time of the flood: and is more simple, and ante-diluvian-like, than any other account that I have seen. I will give our English translation of the Hebrew and Chinese conjointly, by which it may be seen, how admirably a polished and an unpolished relation of the same event agree.

“And the earth (the *round* coin representing it,) was *without form* and *void* (the mountains and hills, and the bowels of the earth); and *darkness* was *upon the face* (*reigned over the faces*) of the *deep* (the wave-like appearance *underneath*). And the

Spirit of God moved upon the face of the waters (the wavy appearance all around). And God said, Let there be light : and *there was light.*" Moreover, the style of composition differs but little, if at all, from that of the present day.

We have another remarkable hieroglyph viz : the *Hermesian Run*, fig : 141. first in the series ; signifying the Spirit, scil : the Holy Ghost, upon the throne of Osiris. Persian رویدن *ro*, go thou, from *rawidan*, to go, &c. روان *rawan*, life, soul, Spirit. Hebrew רוּחַ. The second in the series denotes spiritual secrets.

SIGNIFICATIONS.

1. Wing, motion, flying, arm, sound.
 2. Bird, swiftness, brooding upon, rapid, alacrity, rushing.
 3. Love, warmth, desire, to get, gain, receive, give, injure, kill.
 4. Off, at a distance.
-



This letter appears to be the emblem of the Divine Triad ; and its signification, in composition, to be chiefly concerning heaven and heavenly things ; bearing, more especially, a reference to the third heaven or empyrean. The Egyptian hieroglyphs, fig : 142. represent crowns ; the former of which has the line of unity between each of the radii or powers ; and the latter to denote a ruby : which is worthy of remark ; since the Chinese *yo*, fig : 143. and which is, probably, one of the original forms of the Hebrew *ו* signifies the most precious things, such as precious stones, or all things that tend to distinguish one man from another in point of dignity ; a king, mighty, magnificent, grand, &c. *Yo* is compounded of *san* the number 3, and *kouen* the line of increment, ascendancy, junction, &c, which forms their junction, and makes them *one* in the word *ouang*, a king.

Yo and *Ouang* are different names applied to the same character, fig : 143. and when used to

signify a Lord, King, &c. it has usually a point placed above the letter, as in fig: 144. and is then called

tchu. This point signifies also a Lord, Master, &c.

See § 1. Wherefore *tien* + *tchu* is, the Lord of heaven. This, however, seems to be fully expressed by *tchu* itself; since the three units in *san* may be taken for the three heavens. See fig: 77. We have also *shang*, fig: 145. a king, noble, to ascend, aloft; but its figure alone denotes its inferiority to *tchu*.

Shang + *ty*, is the Ruler or Lord of heaven, but the *ty* bears this full sense, when out of composition. Therefore *shang* seems, in its primary sense, to be more applicable to an earthly King or Lord; *ouang* and *tchu*, to the King of the universe, the Lord of heaven and earth.

The Adamitic Sh, is the same as the Hebrew. The Hermesian hieroglyph which represents *sh* is *sha*, fig: 146. Persian شاه *shah*, a king. Most of the ancient alphabets represent this letter by a crown, trident, cap of state, &c. The most remarkable of them is fig: 147. from an alphabet used by the Pharaohs, in their books of prayer and liturgies; and supposed by them, as well as the Nabatheans and

Chaldeans, to be an antediluvian alphabet. It must then be these three points which distinguish the Arabic sh , from s , though they appear to be used sometimes promiscuously. This is the case with the Hebrew ש and ס . And where we meet with the ש in composition, I think it evidently has a two-fold meaning; one connected with that of ס , and a secondary sense allusive to that of ש . See שש .

The Chinese frequently repeat the sentence Om i to, Fo, with great reverence, and many genuflections. Whether they understand its meaning, I cannot say: it is probable that they do not rightly comprehend it: the Om is, however, so remarkable in this place, that I cannot help attempting an explanation of the sentence. See Du Halde's hist: of China, vol: 3. p. 34. I have, somewhere, seen it written as above: Du Halde writes it thus; O mi to, Fo. He is certainly wrong. The former reading is correct; excepting, perhaps, the punctuation, which would be better thus; Om y, to Fo, the mighty Triune God, (is) the Fo.

Om, is the Sanscrit ॐ Om, the three in one, Brahma, Veshnu, and Seeva; the same, without doubt, as the Chinese Ouang; which is equiva-

lent to the Hebrew ψ ; Y is equivalent to \aleph , unity; to, fig: 148. signifies ille; and Fo, in its literal sense, is the *Man-sacrifice for sins*. Wherefore, the translation of Om y, to Fo is, The God Fo is the supreme Om, the Trinity in Unity.

The whole of the chapter referred to in Du Halde is remarkable. It appears from thence, that the sect of Fo was introduced into China from India. The names of Mary (Mo ye), and Mark (Moo kia ye), occur in this little corrupted history of Christ. And it is related, that at the age of *thirty*, Fo was inspired by the Divinity, Luke, c. 3. v. 23. that he was born to save mankind, and to direct those to the way of salvation who had strayed from it; that it was he who expiated their sins, and procured them a happy birth in the other world, &c. The whole chapter entitled, Of the sect of Fo, or Foë, is worthy of a perusal.

The letter in the Sanscrit, which represents the Adamitic Sh, fig: 149. and the Hebrew Shin, is श श Sha; and in its compositions, viz: शिल, शन, शल, shela, shala, shula, it signifies a trident; शोल, shola, to worship, adore, &c. The trident or three-fold sceptre, is also an emblem of the Trinity in Uni-

ty. We meet with it on the celebrated pillar of Alahabad at Delhi, attached to the name of Seeva. See Asiatic Researches, vol : 6. The passage is,

“Siva the terrible,—and the universal monarch.”

Between the clauses of the sentence, is engraved a trident.

Siva was, in all probability, the prototype of the Greek and Roman Neptune, *εννοσιγαιος, γαιηοχος*.


— ΕΠΕΙ ΕΥΑΝ —

-τ' αυ πως τριοδοντος 'Η-
-ρακλεης σκυταλον τιναζε χειραιν ;
ανικ' αμφι Πυλονσταθεις
'Ηριδι Ποσειδαν'

κ. τ. λ. Pindar, Ol : 9. 43. seq :

The destructive trident belonging to both these tremendous Deities, is a remarkably connecting emblem ; in opposition to which, the club of Hercules was a *telum imbellic sine ictu*.

I must not omit another remarkable Jewish symbol ; since it appears, in some degree, to be explained by the *S. E.* corner of that most ancient and singular tablet of Bahumed in Ibn Wahshish, before alluded to. Maurice, in his *Indian Antiq* : vol : 4. p. 200. after treating of the Tetragrammaton, says ;

“Nor was this the only emblematical design by which the ancient rabbies have discovered to posterity their true sentiments on the subject, so obstinately denied by their descendants; for, Galatine has proved that they sometimes designated the mysterious name of God by three radii, or points, disposed in the form of a crown, after the following manner:  And Johannes Hortensius, in a book written expressly on the mystical signification of the Hebrew letters, and cited in the original by Kircher, thus corroborates his assertions: *Veteres, aliâ ratione, scribebant Jehovah; aliâ, legebant. Quidam id, TRIBUS JOD, quidam TRIBUS APICIBUS, ad trium divinarum proprietatum judicandum, scribebant.*”

The circles attached to these radii or powers, signify, in all probability, eternity and universal dominion. Thus, in that part of the tablet alluded to, we have the *star* that was to lead to the birth-place of the promised Messiah; placed over the *sceptre* or *trident*; resting on *universal dominion*. The middle radius of the trident is light, to typify, probably, the Divine Essence. See also the N. W. corner of the tablet of Henselius p. 91. I will conclude my remarks upon the last of the divine letters, the true emblem of JESUS the CHRIST, with the words of

Zoroaster, "A Triad of Deity shines forth throughout the whole world, of which a Monad is the head."

SIGNIFICATIONS.

1. The triune Deity, the empyrean, King, Lord, Master, a crown, precious stones, a ruby, fame, honour, glory, pomp, dignity, supreme, precious, mighty, majesty, magnificent, grand, high, upwards, together, to raise up, &c.
 2. Fire, shining, dazzling light (white), rays of light, rest.
 3. Eternal happiness, heaven, paradise, composure, peace, happy, best, auspicious, powerful, seat of life (the heart), expansion.
 4. Devotion, patience, endurance, final emancipation, sleep, an end.
 5. Righteousness, salvation, a learned man, teacher, &c.
-



The two old Hebrew characters for ט and ת, fig : 150. seem to intimate that the former is the abbreviation of the latter. Whether this be the case or not, is a matter of little consequence: its meanings may be fully ascertained by comparing the Chinese hieroglyphs with the Hermesian, and more particularly with the Adamitic letter for the Hebrew Thau.

Some alphabets represent these letters by the same figure; while numbers intimate this connexion. The Chinese *kiong*, fig : 22. is similar to *fang* and *hy* fig : 151. but in a different position. We may therefore suppose, that they are related to each other, as the lid of a box to the box itself; or as the door of a magazine or store-house to the store-house.

The Chinese *fang* and *hy* signify, an armory, repository, coffer, chest, box, magazine, &c. This is represented by the Chinese hieroglyph, fig : 152. and the Hermesian *thanad*, fig : 153. which give us

the idea of a ware-house and stores. The Persian has *تنها* *tanha*, private, secret, separate, apart; also *انبار خانه* *khanah*, a house, heap of corn, &c. *انبار خانه* *ambar khanah*, a store-house, &c. There is another Hermesian hieroglyph, *tanras*, fig : 154. Persian *تنور* *tanur*, a furnace, oven, superficies of the earth. Hebrew *תנור* a furnace; literally, a repository for pouring forth scil : metals to flight, a furnace for fusing metals. This also, in the general idea, agrees with the Chinese. Sanscrit *थडा* *thada*, to cover, screen. Hebrew *תרה* clothing, a covering; literally, much concealment within, scil : a bed; or much clothing upon, scil : the body. *תבה* an ark, large chest with divisions; literally, apartments within for souls or living creatures.

Lastly, we have the Adamitic letter for Thau, fig : 155. which throws a clear light upon the origin and meaning of this letter. We may explain it in the words of Scheffer. See his history of that very ancient people, the Laplanders, p. 210.

"They have also some *store-houses*, where they keep their flesh, fishes and other provisions, these, they call, according to Samuel Reen, Nalla, who gives us the following description of them: They

cut off the branches of a tree to the trunk. so that it remains about four or five ells high from the ground ; upon these they lay two rafters cross-wise, and upon these build their store-house, with a door in it, this they cover with boards. They are not unlike our pidgeon-houses, built upon posts. They have this peculiar, that the door is not in the sides, but at the *bottom*, in the nature of a trap-door, which opens and shuts it self. They go up to them by means of a trunk of a tree, cut out into steps like a ladder. Samuel Rheen gives us the reason why these store-houses are thus built at such a distance from the ground, in the following words : the true reason why they erect their store-houses at such a distance from the ground, is that they stand in fear of the Lears and other wild beasts, who otherwise would break into them, and devour all what they find within them. For the same reason they used also to greese the trunk, upon which they stand, which prevents them from climbing up to the top."

SIGNIFICATIONS.

1. A repository, chest, box, coffer, armory, farnace, magazine, store-house, bed.

2. To hide, shut, lay up, abscond, leave, to lift up, suspend, to eat.
 3. Clothes, covering, any thing hidden or concealed, preserving, darkness.
 4. A tent, house, tabernacle, inner apartment, mountain, superficies.
-

The following are the principal, and almost the only significations that are required for the explanation of *Hebrew* words.

- א God, the Father ; a, one, first, primary, excellence, preeminent, great, much.
- ב A house, structure, in, to, with.
- ג Motion, to go.
- ד A door, to close, to give, a gift.
- ה God, the Holy Ghost ; spirit, life, breath, speech.
- ו Of, to, and, disjunction.
- ז A knife, sword, to cut.
- ח The breast, belly, a guttural or harsh sound, to speak.
- ט To spread, adapt, health.
- י The hand, power, a letter used to denote each of the persons in the divine Triad, to possess, extend.
- כ A curve, to turn away, &c. bend, smite, kill, take, receive, likeness.
- ל God, the Son ; lion, power, strength, rays of the Sun, to receive.
- מ Water, a measure, to measure, mete out, a

part, portion, some.

ⲁ A cup, vessel, any body, oil, to pour out, offer.

ⲃ The sun, fire, moon, to surround, encircle.

Ⲅ Man, motion, to proceed.

ⲅ The mouth, face, outward appearance, breath.

Ⲇ Sheep, cattle, clothing, budding, branching.

ⲇ To curve, vomit, emit.

Ⲉ A wing, bird, flying, motion, swiftness, to run, spread forth, an arm, to give.

ⲉ The Trinity in Unity, the Word of God incarnate ; empyrean, light, celestial air, fire, expansion, upwards, rest, happiness, final emancipation, immortality, end, devotion, mighty.

Ⲋ This letter has a two-fold meaning, one referring to ⲉ, and the other to ⲃ.

ⲋ A repository, tabernacle, superficies, to shut, lay up.

ANALYSIS

Genesis. Chap : 1 ver : 1. — שׁוּר (primary or the first flight or motion from rest or the Empyrean) a beginning. The ideal signification of the letters of this root remind me of an ancient Sashtra or commentary upon the Vedas. “ Brahme, that is, the supreme God, from whom Brahma is only an emanation, existed from all eternity, in a form of infinite dimensions. When it pleased him to create the world, he said, RISE UP, O Brahma.” Maurice’s In : Antiq : vol : 1. p. 89. — Coptic *prc*, *pwic*, to awake from sleep. Sanscrit शृष *resh*, and री *ree*, to move ; रः *ras*, fire, or Agni, (empyrean).

N. B. I have given, for the most part, only one ideal signification to a root, viz : that which my text requires. To explain the various, and even opposite meanings of the same word is, more properly, the task of a Lexicographer.

שׁוּר (to spread forth in excellence) to create. Isai : c. 42. v. 5. “ Thus saith God the Lord, he that created the heavens, and stretched them out ; he that spread forth the earth, and that which com-

eth out of it." Coptic *ⲥⲉⲣⲓ* new, to make new, begin a thing. Sanscrit *बहि* *barha*, to be excellent, spread forth, &c. also *बृ* *bre*, and *वृ* *vre*, to choose, select, appoint, prepare ; *वरति* *varate*, he prepared. Laponic *bjært*, birth. Gothic *bairan*, and A. Saxon *beran*, to bear, parere ; *beorth*, a birth.

אלהים (Father, Son, and Holy Ghost ; ים an extension of measure or number) God. By rejecting the plural termination, we have אלה Eloah. א the Godhead, Rev : c. 1. v. 8. ל the Son, Jesus Christ, the Lion of the tribe of Juda, Rev : c. 5. v. 5. and ה the Spirit, Holy Ghost, Acts, c. 2. v. 38. ו couples ה to אל ; therefore the signification will be ; the Spirit proceeding from the Father and Son, John c. 15. v. 26. As, however, אלה is a singular form, the index ים denotes its ideal plurality, while ברא marks out the unity of its component parts. Here is evidently " a doctrine involved in the *mere form* of a word."

את (a repository dwelling or habitation) this or that. Wherefore, the full sense of the passage will be ; In the beginning God created the repository, viz : the heavens and the earth. The particle may be a contraction of אתי , Arabic *اتي* *ati*, to ex-

ist, make, &c. and is therefore applicable to any thing that exists, has been made, or acted upon ; and is properly put as a mark of the objective case, and expressed by *the, this, or that*.

ה (the Spirit of God) the. a contraction of הוה he.

שמים (meting out the two heavens) heaven. The Hebrew root is שמה fame, honour, glory, &c. Coptic γω on high. Gaelic *shaimh*, quiet, peace, repose. Sanscrit शम *shama*, rest, quiet, repose, final happiness, emancipation from human existence. Chinese *shang*, fig : 145. aloft, above, on high ; literally, piercing upwards, to ascend from a lower to a higher place. Let us now endeavour to explain Castell's note upon this word. "Ab altitudine nomen habet," Job, c. 11. v. 8. It is as high as heaven. This agrees with the significations of the Coptic and Chinese given above. "Dualis est, propter duos cœlos inferiores, Aerum, et Sydereum." Gen : c. 8 v. 2. and c.1. v. 1. This agrees with the pointing of the Hebrew, and with the description contained in the

Chinese *shang*, equivalent to their *tien*, heaven. The character *shang* is compounded of the lower line, *ya*, fig : 7, signifying *one*, the first heaven, the atmo-

sphere ; *kouen*, the perpendicular line, signifying increase, (in this place, upwards) ; the second *ya*, in the middle of *kouen*, for *tchu*, fig : 65, a point, representing the second heaven where the celestial bodies are placed ; or for a second *ya* ; “tertium, scil : empyreum, Beatorum sedes, increatum putant plures, eodem autem nomine appellatus.” Deut : c. 26. v. 15. In the Chinese *shang*, the space left above the point or second heaven, intimates that there is another heaven at the top of *kouen* : which is completed in the Hebrew Shin, equivalent to the Chinese *ouang*, fig : 143, a king, great, to rule or govern ; and, in its metaphorical sense, is expressed above by the Sanscrit and Gaelic. In the Chinese we have *shang* + *ty*, the Spirit that presides in heaven, Cœli Moderator ; and metaphorically, the heaven of heavens, the place of final rest and happiness.

ארץ (sending forth many buds, or much clothing, as grass, &c.) earth. Arabic أرض *arz*, abundavit gramine herbisque (terra), amœna et conspectu grata fuit ; increvit gramen pabulumque, ut decerpi potuerit a pecore ; أرضة *irzat*, luxurians gramen pabulumque. Sanscrit इरा *era*, the earth, from इण *ena*, to move ; also ईर *eera*, to go, throw,

direct ; इरितः *ceretas*, sent, dispatched, sent forth,
 Gen : c. 1. v. 12. And the earth *brought forth* grass.
 German *erde*, the earth. Gaelic *uir*, earth, soil,
 mould ; the objective ४ being rejected. Eng : earth.

Verse 2. — נח (breath of life, spirit of spirit,
 it,) to be. Gen : 2. v. 7. breathed into his nostrils
 the breath of life. Coptic or to be. Chinese *oey* or
wei, to be, fig : 156, compounded of *tchao*, the upper
 strokes, signifying bird's claws or talons ; also a man's
 hand ; the lower four strokes, like inverted commas,
ho, signifying fire ; and the middle figure represents
 the three heavens, 2. Cor : c. 12. v. 2. caught up to
 the third heaven. This is expressed by the Chinese
 hieroglyph, fig : 77. Now this middle figure, which
 seems to be the same as the Chinese *ky* air, is only a
 more elaborate representation of the three curves just
 mentioned, and is not a bad illustration of Gen : c.
 28. v. 12. And he dreamed, and behold a ladder set
 up on the earth, and the top of it reached unto hea-
 ven : and behold the angels of God ascending and
 descending on it. *Oey*, moreover, presents to us an
 elucidation of the fable of Prometheus, *bringing upon*

the earth, fire from heaven. The Sanscrit प्रमथः *Pramathus*, an attendant on Siva, the Hindu Holy Ghost.

תהו ובהו (the repositories, scil : the mountains, hills, rocks, and the whole of the superficies without life ; and the bowels or inside of the earth without life, i. e. the *whole* earth without any signs of animation.) without form and void. I must refer my reader to the article ת, in which mention has been made of a Chinese coin commemorating the history of the first day's creation of the world. The form of the two characters *to* and *ye*, equivalent to Thohu and Bho-hu, are remarkable, and confirm the interpretation I have given to the expression "without form and void." *To* is represented by an unequal and prominent figure, and signifies, tout ce qui est inégal et relevé en bosse. *Y* is represented by a concave figure, and signifies, creux, enfoncé, fosse, clef de choses qui tombent dans un abime. These are the usual significations of Beth and Thau, and also of Waw when placed last in a triad of letters.

השך (bosom of light curved or turned away) darkness. From this root we may trace our English words Dusk and Dark. Arabic غسق *osik*, that dark-

ness which succeeds twilight. The Spanish, by softening the guttural, has *hoscó*, dark-coloured. In the Greek, it is rejected in *σκια*, a shadow; and by adding the intensive particle *δα*, we get *δα-σκι-ος*, very shadowy or dark. Gaelic *dorch*, dusk, dark. Saxon *deorc*.

על (the spirit scil : sap, &c. proceeding with strength; proceeding with strength of words) upon, over; from עלה to ascend, lift up, to praise, &c.

פנה (mouth or external appearance, i. e. the front; cup, or to pour forth, present; speech, or a person) the face, to turn to, to turn from, to turn the face or front to or from another person. Therefore, the ideal signification of the word is, presenting the cup or front with words of friendship: hence, openness, honesty, the front, outside, *superficies*, as in this verse. Coptic φεν to pour out; φενε to turn to. The cup was a pledge of amicable feelings between the parties using it, and the contrary: hence, the opposite meanings convertere, avertere. By means of the cup we have communion with Christ; and, as it were, meet him face to face, 1. Cor: c. 10. v. 16 — 21. For the contrary sense, See Isai: c. 25. v. 15 — 27. With the cup we transact business, praise, &c.

all of which imply the turning of the face to the party concerned. Sanscrit पण *pana*, to negotiate, transact business, praise. Greek *παιαν*, a hymn in praise of Apollo and Diana. Sanscrit पाणि *pane*, the hand, a place of sale; पान *pana*, drinking, a drinking cup. In Homer, Il : A. v. 584—600, we find Vulcan negotiating for peace by means of the wine-cup. We see in the Sanscrit that *pane*, the hand, is put metaphorically, either for the friendly exterior of a person, or in the place of the cup. In whatever way we take the ideal significations of the letters in this root, the meaning of the whole will be the same. I think we may derive our word Vain from this root. Chaldee פנה *vertere*, *vacavit*. Arabic فاني *fani*, *inconstans*. Gaelic *faoin*, weak. Latin *vanus*. French and English *vain* : i. e. to turn the face towards another person for the sake of admiration.

תהום (the Thohu of waters) the deep.

רוח (the flight of a hoarse sound) the Spirit. This word, in its original sense, must be understood to denote a motion of the Spirit of God, and not as descriptive of his Person. Acts, c. 2. v. 2. “ And suddenly there came a sound from heaven as of a

rushing mighty wind."

רוּחַ (flight of the hoarse sound over the face)
to move, agitate, brood upon.

מים (water, dual.) waters. This denotes, as commentators say, the waters on the earth, and the waters in the clouds, Gen : c. 1. v. 6, 7. The singular number was, probably, מַי, or מַיִם much water. Arabic **ل** *ma*. Ethiopic ማፈ *mai*. Sanscrit म *ma*.

Coptic ⲙⲁⲱⲥ water. Chinese *my*, much water, to inundate, &c. This character *my*, pictures forth the universal deluge. Its index is *chouy* water ; *y* is the first heaven ; *tchu* and *pie*, drops of rain ; *kouen*, descending ; *kiong*, the earth ; *hiao*, things intermixed. Therefore, the literal translation of *my* is, water from the clouds descending in rain upon the earth, and *mixing* with other waters, scil : from the fountains, &c. over its *whole* surface. Hence it appears, that מַיִם water, in the dual number, was intended to point out, originally, the passage mentioned in Gen : c. 7. v. 11. "The same day were all the fountains of the great deep broken up, and the windows of heaven were opened."

Verse 3.— אמר (the mother of swiftmess ; or to mete out much flight, scil : of words.) to speak. Homer, II : 1. v. 201. και μιν φωνησας επει πτεροεντα προσηυδα. Psalm 147. v. 15. "He sendeth forth his commandment upon earth : his word runneth very swiftly."

אור (preeminent for flight) light, to shine. Coptic ⲁⲙⲣ. Greek ἀηρ. Latin aer. Sanscrit हरि hare, a ray of light. Brazilian arre, light. Old English aire.

ראה (great rapidity of spirit or soul) to see.

Verse 4. — כי (extending a curve, or making a return of speech.) that. It is probably a contraction of כיה. Arabic کيه *kayha*, thus, in this manner. Persian کي *keh*, who, that, &c. Sanscrit किम् *kem*, what? who? Coptic ⲕⲟⲩ, emulation, to provoke, be zealous. But, to arrive at the sense I have given to the letters of this root, we must have recourse to the Chinese *tche*, this, that, &c. compounded of the index *tche*, to go, return, meet ; and *yen*, speech, to speak : Yen is compounded of four times *y*, i. e. an indefinite number of words ; over *keou*, the mouth. Wherefore, the sense of *tche* or *che* will be ;

to *return* an *answer* with *many* words upon the *lips*, i. e. answering in the same terms, returning words in like manner. The Chinese have also another

character, viz: *chouy*, who? compounded of the same *yen* speech, and *tchouy*, fig: 138, wings. Hence we get the significations, because, whether, since, therefore, for, a response, &c. Therefore the sense of the text is, God commanded the light to appear, and the light *responded* to the command, and God saw the response (to be) good.

טוב (spread over or adapted to the structure) good. Arabic طاب *tab*, agreeable, good. Chaldee טוב to adapt, prepare, put in a better state; and therefore good; also a state, condition, fitness, adaptation; whence arises the idea of affliction, as, proper for man, to show the state of his heart towards his creator. Wherefore we have the Coptic ⲧⲟⲩⲃⲟ a purging, cleansing; and consequently purity, sanctity. Syriac ܬܒ to prepare, lay up, make ready, &c.

Chinese *ho*, riches, to sell, (man spreading or heaping up riches). *ευθερος*, Luke c. 9. v. 62, though not the same as this Hebrew root, has nevertheless the same meaning. "No man having put his hand to the plough, and looking back, is fit (*ευθερος* adapt-

ed, in a proper condition, well disposed, sufficiently good) for the kingdom of heaven."

בֶּרֶל (the door shut against the power of light) to divide, a line of separation. The letters of this root are taken in their hieroglyphic sense, and the word is formed in precisely the same manner as the the Chinese characters i. e. 7 the door, between 3 the cave or house, and 5 the strength or force of light, viz : the sun's rays ; and thus causing 'darkness' to those within the dwelling, and light to those without ; darkness on one side of the globe, light on the other. Chinese *ming*, obscurity, darkness, night. The hieroglyphs composing this word are similar to the Hebrew letters in בֶּרֶל . *My*, is a covering, (7) placed over *fy*, the sun (5), and hiding it from *teou + pa* = *hue*, a cave, house (3). The Sanscrit seems to have retained a part of this word in भिद् *bhedā*, to divide, break, split, tear in pieces. Arabic بَدَّلَ *ba-dal*, a change, one thing substituted for another.

בִּין (in extending or offering the cup, cup extended between, scil : two persons) between, to divide. See פָּנָה . Sanscrit वन *vana*, to serve, ho-

nour, transact business. Arabic *bayn* بَيْن, separation, a space between two points. Chaldee *בין* the middle. To prove that the idea of separation between two parties is taken from the hieroglyph* of the cup, let us turn to Num : c. 19. v. 9—21, where the water of separation between the clean and unclean is represented by the words *מי נדה*; where *נדה* signifies (to give the spirit or water of the cup); consequently, the words separation and between, have the same meaning. Etymology — Hebrew *בין* inter. Russian *ПОДЪ* *podd*, inter. Sanscrit *भित* *bheta*, to divide, part. Armenian *pajanal*, to separate. Arabic *bun* بُون, *duarum rerum intervallum*, *distinxit*; which, in the 8. conjugation will be *ابتان* *ibtana*. Chaldee *ביתן* *interius*. A. Saxon *between* and *betweenan*. English *between*.

Verse 5. — קרא (a swift curving or circumvolution of words, ק for קו) to call. Hence, the English word cry. Sanscrit *क्री* *kre*, to sound, utter, recite, chaunt. Gaelic *garm*, to cry, call. Latin *carmen*. Greek *χαρμν*, meaning both a battle and joy; from the custom of the bards, who sang a war-song before battle.

ל (strength) to. This particle derives its acquisitive meaning from the idea of force, power, ability, &c.

יום (extension of a measure, scil : of time) a day, a natural day. Sanscrit यम *yama*, to cease, stop, restrain, *regulate*, from या *ya*, to go, (through the day) and मा *ma*, to measure, scil : time ; याम *yama*, a watch of three hours ; यामि *yame*, night ; which, originally, probably signified the whole day, as in the Hebrew : but now they use ד्य *dyum*, a day, which is the same as יום with נ (to give) prefixed. i. e. *da + ya + m = dyum*, to give light, (*m* being the constructive affix). The Sanscrit has also ज *ja* and जव *jawa*, to shine. Chinese *yy* fig : 103, the sun, a day.

לילה (extension between light and light, נ being paragogic) night. How admirably are the Hebrew words generally constructed ! We behold the letter ל in this word, and in בל, put for the light, scil : of the Sun, instead of the proper hieroglyph for that luminous body ; because ל signifies strength or power. We have light at night from the Moon and Stars, but not the power and strength of that light

which we receive directly from the Sun. The one gives us light and heat, the others light without heat. ליל is therefore the time from sun-set to sun-rise, ' representing the duration of the darkness. Darkness is beautifully expressed in the Chinese by 𦉳, signifying literally, a net or veil obscuring the light or fire that had descended from the third heaven, and pervaded the starry firmament and our atmosphere. He, is therefore like ליל ; first, a complete darkness ; and secondly, obscurity, &c.

ערב (swift motion to the habitation, scil : rest of the sun) evening.

בקר (swift curvature from the habitation of rest) morning. This, with the preceding root are constructed in a beautiful manner. The supposed place of rest for the light or sun, is put last in ערב , to denote his absence ; and first in בקר , to mark his ascent from that rest to perform his daily course.

אחד (to give one or the first breathing or hoarse sound ; or, the first operation closed) one. From this idea spring its various significations, to shut, contain, comprehend, unite, join together, (as night and day, darkness and light). Laponic *akt*. Sanscrit एक *aih*, one. English *ace*, softened in

the Greek into $\epsilon\iota\varsigma$ — $\epsilon\nu$, *one*. Persian yak , *one*. Chinese *ya*, fig : 7.

Let us now consider the expression יום אחד . Josephus Book 1. c. 1. writes ; “Moses said it was one day ; the cause of which I am able to give even now ; but because I have promised to give such reasons for all things in a treatise by itself, I shall put off its exposition till that time.”— In יום is described the descent of the Spirit of God upon the new-formed world ; in אחד , his operation ; and in אחד , the whole of that operation for the first period of time ; viz : from the beginning of his operation, to the commencement of the second darkness, or night. And note, that the א is used in all these words to denote the same consolidating power. Now this one day would be deficient of one twilight, and consequently so much shorter than the rest of the days. Moses calls it one day, whereas it was only the measure of an imperfect day ; the idea of a perfect day including that period of time which extends from the appearance of light to its disappearance. Such is probably the distinction between this *one day*, and the other expressions used to denote the following days. According to the beautiful nicety of the language used, this could not have been called the *first*

day, inasmuch as it wanted one of its twilights.

𑂣 (mouth open or shut) apertum. Sanscrit पट *pata*, to portion, share, distribute, surround, spread, expand, speak. Latin pateo. Hebrew פתח *paṭaḥ* to open any thing that was bound or shut up, (opening of pent-up breath). Thus, at the end of each day, a new series of events is brought into existence, or spread out to view. It may therefore be aptly termed, the first portion of God's work ; and will also convey the opposite sense of its root פתח , (𑂣 signifying either the opening or shutting of the mouth,) viz : the first termination or boundary of God's work ; in which sense it will agree with פתח *paṭaḥ* to limit, (the first appearance, face, or work of God's Spirit).

Verse 6. — רקע (to fly or proceed with a curvilinear motion) to expand, &c. Isai : 34. v. 4. -And the heavens shall be rolled together as a scroll. Coptic पक्क *pek piki*, to incline, bend inward or outward. Gaelic *rach*, to go, proceed. Sanscrit रक्ख *rakha*, to go, move. Samaritan 𐤒𐤓𐤕 a vest, scil : bending to the body. Hence the idea of a garment for the earth, and a foundation for the clouds containing the vapours or rain. Welch *ruchen*, a

coat, jerkin, web in the eye. Laponic *rakar*, to wander here and there, (as the clouds in the atmosphere); *rek*, to unfold, &c. Therefore, the proper meaning of רִקִּיעַ seems to be, the extension of a covering adapted to the earth, to preserve it in a state of firmness.

תֶּרֶךְ (the shut-up part of a curve, viz: the inner part) middle.

Verse 7. — עֲשֵׂה (1. motion or agency of fire through the Spirit of God; 2. by means of the Sun) to make. The word seems to denote the operation of fire both in giving and preserving life. Both Christ, and the Holy Ghost, are compared to fire; Mal: 3. v. 2. Matt: 3. v. 11. Acts 2. v. 3. Jesus *sent* the Holy Ghost, who descended upon his disciples in the form of tongues, like as of fire. See also the Chinese *wei*, under דוּה .

אֲשֶׁר (flight to much happiness) which, incessit feliciter, beatitudo, &c. A pronoun relative, as referring to another, and more happy state than the present.

תַּחַת (the bosom or a person enclosed or surrounded on all sides, scil: with distress) under, brought low.

כּוֹן (bending or assenting to any thing over the cup) so, to assent. Hence we get our auxiliary verb, Can, to be able. Chaldee כּוֹן to adapt, be constant, firm, agreeable to. Greek *ικανω*, agreeable to. Ethiopic ከወረ : *cun*, to be. Arabic كَوْن *kawn*, being. Gothic *kann* to know, be able. Saxon *ic can*, I can. Islandic *kan*, to be able. The hieroglyphic sense of the Hebrew is illustrated by the Chinese *kien*, to examine, investigate, consider ; literally, *tchin*, magistracy or power ; *pie*, curving or appertaining to ; 2 *ya*'s, viz : two persons ; over *ming* , a cup. This agrees with the Chaldee.

Verse 8. — שְׁנָה (pouring forth, offering or promising with words, for riches or precious things ; or, promising a return for riches) to do a second time, double, change, return in the same path ; as a year. This word is elucidated by means of the second series of Chinese numerals, viz : *cul*, two, to assist, distinguish, part, &c. and signifying, to take or receive *twice* the value of riches lent. It is compounded of *y*, fig : 80, signifying to receive ; placed over twice *y*, fig : 7, which is the numeral of the

first series for 2 ; under which is *pey*, riches : and if we take away the second character viz : the two *ys*, we shall have *tay*, to lend money on usury. The Chinese reminds me of the parable of the talents in St : Matthew. Sanscrit शतृ *shana*, to give. By transposition, and substituting 𐤒 = the first *y*, for 𐤓, we get 𐤒𐤛 an usurer, griper, (pouring forth a curving or inclination after riches ; or, a person hankering after riches).

Verse 9. — קמ (bending of the mind) to hope, fix the mind attentively on any one ; hence, to tend to, congregate, gather together, a place for assembling in ; whence, the Coptic κω a bed. Arabic هوى *hawwaha*, to drive together. Sanscrit कूट *kuda*, to heap. Chinese cheou, to collect, mete, (to tend to order) ; kao, to examine, (tend to order).

אל (much strength or power) to, a particle of acquisition.

קום (to tend to a measure or receptacle) to abide ; hence, a place.

יבש (to extend into the upper regions, i. e.

the moisture of the earth tending upwards) to be dry. Sanscrit जवस *jawasa*, meadow land.

Verse 11. — נשג (to give or shoot much upwards) to shoot forth. Sanscrit दस *dasa*, to throw up, toss; एधस *aidhas*, grass, from एध *aidha*, to grow, increase, which is reducible to the essential letter द *d*. Arabic وادس *wadis*, herbage just beginning to cover the surface of the ground. A. Saxon *edisc* the aftermath. Hence, our English word *Eddish*.

עשב (containing in itself the property of shooting towards the Sun; or, proceeding upwards into, scil: life) a herb. Sanscrit अश *asha*, to eat. Greek εσθιω, εθω. Latin *esce*. Gothic ETAN.

Gaelic *ith*. Islandic *et*, to eat. The Chinese *tsao*, herbs, is descriptive of their first appearance, when they rise from the surface of the earth, i. e. in the form of a trident. The hieroglyphic sense of this root is explained in the latter part of the verse; “whose seed is in itself,” i. e. containing the rudiments of a new vegetable like itself.

N. B. Numerous words are thus explained in the sacred volume; e. g. Matt: 23. v. 8. “But be

not ye called *Rabbi*, for one is your *Master*, even *Christ*." Dan : 5. v. 26. מְנָה is explained by שָׁלַם ; v. 27. חָסַר explains the meaning of תִּקַּל ; Job 6. v. 2. שָׁקַל is explained by נָשָׂא .

זָרַע (bursting out swiftly, or cutting with a swift motion) seed. Sanscrit सारं *sara*, the pith or sap of trees, strength, the essence or vital part of any thing ; from सृ *sre*, to go fast, run. Hebrew זָרַע and Samaritan 𐤆𐤌𐤅𐤁 (metaphorically) strength. "The proper juices of plants, both in the seed, and in the perfected plant, contain nourishment already adapted to be immediately assimilated into the substance of the plant." Thomson's *El : of Botany*, p. 120.

עָץ (sending forth buds or branches) a tree.

פָּרָה (a likeness proceeding from the vital part, spirit, soul or sap) to be fruitful, produce. Sanscrit, by changing R into its organic L, has फलं *phala* or *fala*, to produce fruit, fructify ; the fruit of a plant, produce, &c. Latin folium. Greek φύλλον a leaf. Chaldee פִּירִית fruit. Ethiopic ፈረድ : Spanish fruta. French and English fruit.

מָנָה (a body meting out [another] soul) to

divide, distribute, be a part of, or of the same kind. Hebrew **כֵּן** a part, portion, scil: species; **מִין** the same; which, in its hieroglyphic sense is, (putting forth an extension of the vessel, i. e. bearing a likeness to the original or parent). Hence, kind, species, part of the parent; also, from, &c. Thus we may explain the passage in 1. Kings. c. 18. v. 5.

ולא נכרית מן-בהמה .

That we lose not [suffer not to perish] all the beasts [this *kind* of beasts].

Here, **כֵּן** is put for **מִין**, Tsere supplying the place of Hirc. Persian **مان** *man*, likeness. Ethiopic **መነ**: *main*, to be crafty, dissemble. Sanscrit **मायिन** *mayen*, deceptive, illusory; from **मा** *ma*, to measure, resemble. French *mine*, the look, appearance, countenance. German *miene*. English *mien*.

Chinese *mien*, the face, exterior, superficies; literally, to bear the eye or appearance, enclosed or shut up as in a prison. The Chinese *mien* signifies, whatsoever bears, carries or contains the appearance of its original, shut up or concealed; e. g. seed conceals within itself a plant resembling that from which it sprang.

י (a contraction of ידיו) him, it.

Verse 12. — צא (to extend much clothing, buds, &c.) to produce, bring forth.

Verse 13. — שלש (ש=3, therefore ש+ש=6; and שש divided by ל=שש cut or halved=6 divided=3.) three, to triple. Chaldee תלת. Arabic ثلاث *thalath*, three. It is probable that the Hebrew ש was originally a mark or sign of the number 3. The Arabians and Hindoos seem to have used the letter thus. The Arabic is similar to their letter س s, and answers to the unpointed Hebrew ש. The Sanscrit is much like the Arabic, but in a different position. Chinese *san*, 3. i. e. three units or *yas*, fig: 7. but not joined as in the mystical letter *Ouang*, fig: 140. One of the meanings of ל is, to cut, divide, &c.; taken, probably, from the idea of strength in the lion, and the manner in which he rends his prey. Psalm 7. v. 2. "Lest he tear my soul like a lion, rending it in pieces, while there is none to deliver." I have given this subject much consideration, and think that my explanation of the formation of this root is, probably, the true one. The single letter ש could not, of itself, form a word in the construction of a sentence; therefore, there

was a necessity for forming one artificially from שֵׁשׁ, six.

Verse 14. — אֹת (the beginning of or an entrance upon what is hidden, concealed, or shut up, scil : from the knowledge of man) a sign. A body, whose nature and properties we are unacquainted with ; and which also hides from us the space beyond it. viv : the third heaven. The Sanscrit अथ *atha*, seems to correspond with it in this sense ; it signifies, a sign or mark, an auspicious and inceptive particle serving to introduce a remark, question, or affirmation, and corresponds to, after, &c. We may therefore consider אֹתוֹת as signs, marks, (perhaps abodes) indicating the habitation of eternal bliss beyond them.

יָעַר (to extend to man a gift, scil : the knowledge of certain and fixed appointments) to appoint, &c. See יָרַע .

Verse 16. — גָּדַל (to proceed in giving strength, &c.) to be great. Arabic جَدَلَ *jadl*, to increase in strength.

מָשַׁל (a measure of dignity with power) to rule, have dominion.

קמן (spreading or only just covering the bottom of the cup scil : with liquor) little. Syriac ܩܡܢ to diminish, lessen.

כבב (in the second curve or heaven) a star.
See fig : 78.

Verse 17. — נתן (a body or person offering or presenting at the tabernacle ; or, presenting at the tabernacle the cup or offering) to give. Lev : 17. v. 4. Matt : 5. v. 23. The נ may also be commutable with ל as in נתל to give.

Verse 18. — רבע (to go into a woman, the rapid motion in generating) coire, to go to bed, a bed, to square, four. This word may be further il-

lustrated by the Chinese *sse*, four ; literally, a man in a square ; *kien*, a son, (the pronoun I in a square) ;

kouen, to sleep, &c. (wood formed into a square, scil : a bed). Besides the significations given to *sse*, i. e. four, &c. it may take others, such as the nourishing of or following the bent of one's passions. *Sse*, being the character in their second series of nu-

merals, for four ; is compounded of *yu* and *tchang*. *Yu* signifies, to obey, be obsequious to, follow ; and

tchang signifies, much, to go a great length. The compounds of *sse* and *yu*, make it clear. *Hoey*, the proper name of a man; *Hoey* + *yu*, a man of a profligate conscience. *Fang* + *sse*, to do that which is not proper, to give one's self up to inordinate passions, *moechari*. *Sse*, must therefore mean coire, as in the Hebrew רבע. Another Chinese character for 4, and referring to the same idea, is fig: 158, which requires no comment. In the character *mya* deluge, we have *hiao*, i. e. fig: 158, to signify an intermixture of fluids, covering the face of the whole earth, a mingling of rain-water with the water of fountains, &c. Wherefore *sse* intimates an intermixture of fluids. Mantchou Tartar *foulahoun*, fourth, naked, a person who is naked.

Verse 20. — שרץ (probably compounded of ש for אשר that which; and רוצ [branchings of flight] runneth or moveth) a reptile. Sanscrit शृ re, शृत reta, and सृ sre, to move, run; सरति *sarate*, what goes, moves, runs, &c. Gaelic *ruith*, to run; *sruth*, to flow, the motion of water. Swedish *krupa*, repere, serpere. Greek ερω to creep. Latin serpo and repo. English to creep, compound-

ed like the Swedish, of *ek* and *ερω*, or *ex* and *repe-*
re. The Sanscrit has also *रफ* *rapha*, to go, move.

נפש (to pour forth from the mouth vital or
 celestial air) breath, an animated body. The Arab-
 ic words answering to *נפש* and *רוח*, are thus dis-
 tinguished in the sentences of Ali Ebn Ali Talebi,
 v. 41.

ثبات النفس بالغذاء وثبات الروح بالغناء

Thabato-nnafi baladāin wathabato-rrowhi bal-
 anāin.

The life is sustained by food, the soul is sus-
 tained by contentment.

The former, i. e. *nafs*, signifying *spritum in-*
corporeum, scil : *mentem rationalem*. Wherefore
nafs, answers to our word *self*; as,

صبي رمي نفسه في نهر

Sabyon rama nafsaho fi nahrin.

A boy threw *his self* into a river.

Lee's Persian Grammar. p. 63.

חיה (breast or lungs extending breath) life.

עף (motion in the open part, viz : the air ;

or the face, scil : of heaven) to fly, a bird. It is thus explained in the remaining part of the verse; "in the open firmament of heaven."

Verse 21. — תנין (a repository for yielding an abundance of oil) a whale. The two Nuns give a superlative sense. Greek *θυνος* the Tunny fish.

כל (a bending concentrating or accumulating of strength) all, every. Polish *czali*, pronounced *chali*. Welch *holl* and *oll*. A. Saxon *alle*. Swedish and English *all*. The hieroglyphic sense of the Hebrew is retained in the Sanscrit कूल *kula*, to accumulate.

רמש (to move with a portion of light; as fishes in the sea; Or, to move with a certain measure upwards and downwards, "quicquid sublati pedibus calcat terram") to move. It may be, that the difference between ם and ש in the words רמש and רמש, consists in this; that the former strictly signifies, any thing that moveth under the sun; while the latter has a double meaning, viz : that attached to ם for its first; and for its second, it has a reference to the true meaning of ש, viz : eternal life and light. If such be really the true distinction between these words; the signification of רמש to creep,

may also agree with the Arabic رمس, *rams*, a sepulchre, burying, concealment, &c. and by implication, an entrance into another state of existence. It will convey a most beautiful idea, viz : that while the bearers *move slowly* and mournfully with the *body* to its *house of clay*, (رمس, sepelivit mortuum) the *soul* is *joyfully winging* its way to the *realms of endless bliss*, (رمش, proventu fœcunda terra ; etiam sterilis,— It will therefore bear the opposite senses, life and death).

There is another way of interpreting ו and ש, viz : as a constructive affix ; in which case, it will correspond with the Sanscrit ष or : *as* or *us*. Greek ος. Latin *us*. As in the Sanscrit शुभः *shubh-as*, fair; Greek καλ-ος. Latin *bon-us*. But the genius of the Hebrew language will not admit this mode of construction in all words ; and indeed it is not, perhaps, necessary in any.

כנף (the bend or curve on the outer part of the body) a wing, the extremity of any thing, a bending. From this root we obtain the English words *Fin* and *Wing*. Chaldee כנף *pinna*. Ethiopic ክንፍ : *pinnæ piscium*. Coptic 𐩈𐩣𐩪 *ala*, *pin-naculum*. Greek, by omission and transposition,

πinna. Latin pinna. Irish fein, a wing. Swedish fena, a fin ; and winge, a wing. Danish winge. Welch ffin, a boundary. Gaelic fuin, the termination of a thing. A. Saxon finn, pinna. Hindostanic plung and pur, a wing. Chinese *fen*, to fly ; literally, *yu*, wings, below *fen*, to divide, open, &c. i. e. *pa* + *tao*, equally spreading. Sanscrit पाण *pana*, the hand ; फण *phana* or *fana*, a hood, the expanded neck of the Cobra di Capello.

Verse 22. — ברך (flight in a curve, a curvilinear motion) to bend the knee, bless.

רבה (rapid motion into life) to increase, multiply. Hence, probably, our English word rabble, through the Sanscrit. Sanscrit रघ *rawa*, and रब *raba*, to make a noise ; रवण *rawana* or *rabana*, a noisy fellow, a jester, unsteady, &c. Latin, by changing *n* into its organic *l*, *rabula* a wrangler, a noisy fellow. Gaelic *rabal*, a noise, bustle, *row* ; *rabair* and *prabair*, one of the rabble, the latter compounded (of *rabair* and *p* for *b*, signifying *was* ?) Danish *pobel*, the common *people*, the mob. Swedish *slabbra*, multa et inania verba effutire, *rabula*.

מלא (micting out much strength, or a great quantity) to fill. The following words, with slight organic changes, seem to be derived from this root, viz : multitude, many, more, much, mingle. Hebrew מלאתי full. Latin multi-t-udo, mult-us.

Chinese *min*, many, multitude Sanscrit मिल *me-līa*, to mix, associate ; मिलित *meleta*, combined or mingled with. Arabic ملأ *mala*, to fill, the multitude, people. French meler. Coptic ሙገግ *multi-tudē*. Russian МНОГО *mnogo*, much. Gothic MĀNĀFS many. A. Saxon mænig, many ; mængan, to mingle. German menge, multitude. Greek μάλα *μεγαλως*. Gaelic moran, many. Spanish mucho, much. The full sense of the Latin word multi-t-udo is, a number of individuals being or existing in a state of association.

ימים (the extension of much water) the sea.

Verse 23. — חמש (breast-measure for life, i. e. a breastplate) five. The primary signification of this word appears to be, a piece of armour which covered the breast, and came below the fifth rib, to protect the vital parts : hence fifth, and five. 2 Sam: 2. v. 23. "Wherefore Abner with the hinder end of the spear smote him under the fifth rib, that the

spear came out behind him ; and he fell down there, and died in the same place." The Chinese hieroglyph for 5. fig : 157. first in the series, gives us the idea of a covering for the breast, with the chain that fastened it round the neck ; the second in the series is *ou*, another character for 5, to which the Chinese sometimes affix *jin*, fig : 109. This character *ou*, is compounded of *ly*, strength, fig : 81, and *eul*, i. e. two *ys*, See fig : 7. It is probable, that *eul*, in the word *ou*, was intended to mark out the distance from the top of the breast to the bottom of the fifth rib ; and *ly*, may figure out the seat of the heart, i. e. the strength of the body. I have read, somewhere, that their (Chinese) cuirasses were anciently square : and Du Halde, vol : 1. p. 66. octavo edition, says : "Of the skins of these animals (Buffaloes) the Miao sse make cuirasses, which they cover with little plates of iron, or beaten copper, which makes them very ponderous, but very strong, and of great use to these nations." The Chinese figures illustrate a note of Vatablus on the word חֲמִשָּׁה. "Vox Hebræa significat quinto facere, unde quidam Hebræorum vertunt *accincti* (armis) in quintâ (costâ) quòd scilicet thorax pertingeret ad quintam costam. Alii dicunt idèò dici quòd quin-

que armorum generibus accincti fuerint. Prior opinio verior, quòd armati ascenderint.”

Verse 24. — **בְּרָחָה** (a certain portion of, or endued with a portion of speech) cattle. Sanscrit **भम** *bham*, imitative sound. Ethiopic **በሃሎ** mute. Arabic **بَهْ** *baham*, dumb, unintelligible, barbarous in speech, a *flock* of lambs or kids.

אָדָם (the first or most excellent gift in measure, i. e. the soul or immaterial part contained in the material part; Or, the gift of a portion of the Deity) man. Sanscrit **आदि** *ade* and **आदिम** *adem*, first, prior. This interpretation, when applied to our first parent, Adam, is more significant than that which is usually given to the word, viz: *red earth*. Its significations appear to require the following order.

1. The first man, first.
2. Adama, earth; receiving its name from man, as being the material with which he was formed.
3. Red, the earth of that part of the globe being usually of that colour.

Now, as the earth seems to have received its name **אֶרֶץ** from the first man, Adam; so, as it was

the substance of which he was formed, it takes the feminine appellation, *mother earth*. “Non jam mater alit tellus, viresque ministrat :” Vir : Æn : 11. v. 71. And our English word Mother may be traced from Adam. In Gen : 5, v. 2. the word is used for the woman as well as the man. “Male and female created he them ; and blessed them, and called their name Adam, (אָדָם) in the day when they were created.” The Islandic, by transposition, and affixing the European termination *er*, (See my English Terminations) has *mad-r*, a man. Persian مادر *ma-dar*, a mother ; and by transposition, for the sake of varying the word, مرد *mard*, a man. Hindostanic audmee and murd, a man. Armenian մարդ *mart*, a man, mankind, mortal. Sanscrit माते *matre*, a mother, the earth. Greek μητηρ. Latin mater. Saxon modor. Wherefore, *Adam* seems to be the generick name given to *every* individual of the human kind.

צֶלֶם (clothed with a portion of strength) an image. It probably intimates, that as God ruleth over the whole of the creation, so hath he clothed man with a portion of his power, to have dominion over the whole world and all that it contains. In

fact, the word is immediately explained in this verse. Arabic سلم *salam*, strong bold men, &c. Sanscrit शिल् *sheclam*, nature, quality, possessed of, endowed with, practising, wearing. The Ethiopic gives to this root the sense of dark, shadowy, &c. which forms a just idea of man as compared with his maker. Man is the shadow of his Creator. "Certes a shadowe hath likeness of the thing of which it is shadowed, but shadow is not the same thing of which it is shadowed." Chaucer. "The Jew's religion was of far less perfection and dignity than ours, ours being that truth whereof theirs was but a shadowish prefigurative resemblance." Hooker.

נָמָה (to give or having a portion of the Divine Spirit) likeness. This word appears to be somewhat synonymous with the last. It is by the exercise or power of the spirit, that man is enabled to bring all things into subjection to his will : therefore the root signifies also, to tame. Sanscrit दम *dama*, to tame. Latin domo. Greek δαμαω. Chilian *domo*, a woman, i. e. a person tamed or brought into subjection. English *dame*, a wife. Danish tæmme. Islandic tem. Laponic tam-et to tame. Saxon tam. James 3. v. 7. "For every kind of

beasts, and of birds, and of serpents, and of things in the sea, is tamed, and hath been tamed of mankind."

ררה (to give a rapid motion to the spirit) to rule. Islandic rad, facultas, imperium. Welch rhiadd and rhiall, noble ; also rheol, a rule. French ruille, a mason's plumb-line ; reigler, to rule. Latin regula, from rego. Sanscrit राज *raja*, a king, to subdue, rule. Irish rac and rig, a king. Gothic reiki, empire, rule. Saxon rehtan, to rule.

דג (giving motion, or moving) a fish. See verses 20, 21, where all the inhabitants of the waters are called *moving* creatures. Arabic داج *dajj*, going softly, to creep.

Verse 27. — זכר (ז any piercing instrument, כ a curve, ר rapid flight) male, &c. This word appears to be, as it were, a sort of comment on the Chinese *sse*, 4, fig : 158. Chaldee זכרות, membrum virile. Arabio ذكر *dsakar*, mas, membrum virile. The Latin word *mas*, [cujus etym : incertum] appears to be thus derived. Chinese *meou*, one of the affixes used to denote the masculine gender. Sanscrit मलः *mal-as*, a man ; मलः *mal-as*,

excretion of the body, serum, semen, blood, marrow, &c. from मल *mala*, to hold or contain (in the body). Old French, by transposition of the constructive affix, *masle* ; and the Latin, by contraction, or a rejection of the *essential* letter *l*, *mas*. The English word *male*, which is the pure uncorrupted *root* signifies, according to my system, to mete out strength, scil : semen. Deut : 21. v. 17. "For he is the beginning of his strength." This is one of those numerous examples that shows the *immense* value of the Sanscrit language for ascertaining doubtful or unsettled etymons. I think I may venture to assert, that *at the least*, three fourths of them may be found in that inestimable storehouse.

Colletet was rather too severe when he asserted,

"Que tous ces renverseurs de noms,
Ont la cervelle renversée."

We need not however fear to assert, that unless the Etymologist can number the Sanscrit (and perhaps the Chinese also) among his *herd* of languages, he is by no means duly qualified to treat of the *primary* significations of words. It is by a laborious comparison of *all* the leading languages of

the Eastern, with those of the Western world, that he may be enabled to discover, as Gilchrist hints in his new theory of Persian verbs,—The “original nomenclature, that once shone with meridian splendour among the sons of men.” and must have existed at, if not before the days of Noah.

נקב (a vessel curving inwards) female, &c.
 נקבית genus femininum, opponitur זכרית virilitas. נקב fistula, quia perforata est. Isaiah 51. v. 1. “Look unto the rock whence ye are hewn, and to the hole (נקבת) of the pit whence ye are digged.” Hence, by omission and transposition, - - - “quæ derivationis ratio facilius ac melius cogitatur quam dicitur aut scribitur.” Leigh’s *Critica sacra*. Hence the English words nick, notch, niche, &c. Persian نقب *nakab*, a rabbit’s burrow. Sanscrit नाकु a burrow. Swedish *kœnet*, sexus muliebris; *kœn*, sexus. Dutch *nocke*, a notch. Italian *nicchia*, a cavity. Gaelic *nic*, a daughter. Female, is therefore a *male* with נ os, seil: pudendum, prefixed; and is referred to, in that sense, by Isaiah, in the passage just quoted. Therefore this word and the last, may be considered as the marks of sexual distinction.

Verse 29. — הָ (the spirit viz : the pleasure afforded by the vessel) behold ! In its primary sense, it seems to allude to animal gratifications of some kind ; in which case, the meaning of the whole will be determined by the sense in which כּ, the cup or vessel is to be understood. Wherefore, the principal idea suggested, seems to be that of giving pleasure, or an allusion to what has, does, or will give pleasure, delight, &c. Hence the English word *henny*, to neigh. Arabic هِنَة *henet*, rima mulieris. Therefore emphatically, *lo ! behold !*

אָכַל (much smiting or killing [of cattle] for strength viz : for food) food, to eat. Coptic אַכω destruction. Arabic أَكَلَ *akil*, provisions, whatever sustains life.

יָרַק (extending flight in a curve) to spit, shoot forth. 2. that which is shot forth from the earth, as herbs. 3. their colour, green. From this root we obtain the English, to reach (vomit or strain as in sickness). Sanscrit रिच *recha*, to divide, scatter, purge, evacuate, fæces, &c. Coptic pAKI and pek, to incline, turn to, (make a curve). Saxon hræcan. Greek πρηνω, to emit, evolve, pour forth.

𐤒𐤍𐤕 (to give great measure) much, very much. Ethiopic 𐌒𐌕𐌹 : a table. Acts 6. v. 2. "Then the twelve called the multitude of the disciples unto them, and said, It is not reason that we should leave the word of God, and serve *tables*." (𐌒𐌕𐌹𐌰). Hence the following significations. Sanscrit मद् *mad*, joy (after or at a banquet), wine, drunkenness, satiety, sleepiness, laziness, &c. English *mad-ness* (drunken folly). The Chinese express the same ideas as the Sanscrit and Ethiopic by *mong*, abundance, great, &c. which is compounded of *tsao*, herbs, vegetables; *my*, heaped upon; *y*, one; *jo*, flesh [of]; *chy*, a hog. Therefore the literal sense of *mong* is, A pig, and plenty of vegetables.

𐤒𐤒 (twice 3; or metaphorically, an end! an end! or, rest! rest!) German sechs, 6. Coptic 𐌒𐌕𐌹 equal. This root, as it relates to the completion of the creation, may perhaps be farther elucidated by the exclamation in Xenophon's Anabasis, Δ. the sea, the sea! i. e. an end, an end to our labours! " και αναβας εφ ιππον, και Λυκιον και τους ιππεας αναλαβων, παραβοηθει και ταχα δη ακουουσι βωωντων των στρατιωτων, θαλαττα, θαλαττα, και παρεγγυοντων. " The

Chinese sign for the figure 6, is *lo* ; compounded of *teou*, a summit ; and *pa*, things doubled : the *teou* is placed over the *pa*, to form *lo*, 6. This appears to allude to the Hebrew *שש*, as concluding the work of creation ; for the Chinese character signifies also a head or finish. We may therefore explain Gen : 2. v. 2. thus ; And on the seventh day God had ended (*לל*) his work (i. e. he had put a head, finish, or conclusion over the *six* days) which he had made : and he *rested* on the seventh day (this is foretold at the end of the sixth day by *שש* rest! rest!) from all his work which he had made. The Chinese have another *very remarkable* word, hieroglyph, or picture to represent the figure 6, viz : *lo*, signifying top, loftiness, six. It is compounded of the index *feou*, elevated land ; *jin*, man ; in the midst of *tou*, land, a man's estate or farm. This *tou* is placed above and below *jin*, to denote his position (dwelling) in the midst of his estate. Wherefore, this latter *lo* gives us the idea of a man situated in the centre of his land ; which land is elevated or high ground. "And the Lord God planted a garden eastward in Eden ; and there he put the man whom he had formed."

If this latter *lo* does not refer to the passage just quoted ; to me, its construction and application are quite enigmatical. .

Chap : 2, verse 1. — כלה (the Spirit curving away or withdrawing his strength) to finish, to consummate, perfect, render complete, &c.

צבא (clothing in or with perfection) a host, an army. "The heavens declare the Glory of God ; and the firmament sheweth his handy work. Day unto day uttereth speech, and night unto night sheweth knowledge." Psalm 19. v. 1, 2.

Verse 2. — שבע (rest or worship for man)
The Chinese represent this numeral in their first series by *tsy*, 7, i. e. *y*, fig 7, through *y*, fig : 37. viz : the mark of perfection drawn through the middle of a curve or rotation ; intimating, that the period or rotation of a week, was the time in which the creation of the world was perfected. The character in their third series is represented by *teou* + *y*, i. e. a finish, summit or head, added to or placed over one (day). And in the second series, it is represented

by *tsy*, 7 ; compounded of *mè*, wood ; *chouy*, water ; and *py*, a sacrificial knife : hereby intimating the things necessary for a sacrifice, or the worship of God. This last word *tsy*, is most singularly illustrative of the word שבת, in this verse. By comparing this word with the construction of the numeral 10. See אשר ; we may, I think, draw a satisfactory conclusion respecting the duration of the seven days employed by Elohim in the creation of the universe. It is evidently, in these two instances, used to denote certain remarkable, complete, and perfect revolutions of time ; and the length of these revolutions, is measured by circumstances which will not permit us to entertain a doubt as to the quantity measured. That six days, of twenty four hours each, (of our present reckoning) was the precise time employed by the Deity in the creation of the heavens and the earth, and all that they contain ; appears to me as clear, as that the Sabbath consists of one of the *same* periods of time : or, as that the number 1, with a cipher (the circle of perfection) affixed, is the sign that conveys to the mind the idea of a perfect number, by the repetition of ten units.

מלאך (receiving a great portion of power) a

work, a legate's work, the office of a legate. French *legat*. Spanish *legado*. Latin *lego*. Ethiopic *ለላክ* to send; and by transposition, Greek *αγγελος*. English *legate*, and *Angel*.

שבת (rest or worship in the tabernacle) to rest. *ש* implies devotion as well as rest: therefore, though *שבע* is a day of rest to man; a rest from all the previous labours of the week; still, it is a rest, which as the word *שבת* signifies, ought to be spent in sacrifices and thanksgivings to the Almighty, for all his former mercies. "Speak thou also unto the children of Israel, saying, Verily my sabbaths ye shall keep: for it is a *sign* between me and you throughout your generations; that ye may know that I am the Lord that doth sanctify you. Ye shall keep the sabbath therefore; for it is *holy* unto you: every one that defileth it shall surely be put to death: for whosoever doeth any work therein, that soul shall be cut off from among his people. Six days may work be done; but in the *seventh* is the *sabbath* of *rest*, holy to the Lord: whosoever doeth any work in the sabbath day, he shall surely be put to death. Wherefore the children of Israel shall keep the sabbath, to observe the sabbath throughout their generations, for a perpetual *covenant*. It is a *sign* be-

tween me and the children of Israel for ever : for in *six* days the Lord made heaven and earth, and on the *seventh* day he *rested*, and was refreshed." *Exod* : 31. v. 13—17. The Sabbath is therefore a *holy covenant*, a *sign*, a recurrence of the *actual period*, in which Elohim had rested from his glorious work, viz : the creation of "the heaven of heavens, with all their host, the earth, and all things that are therein, the seas, and all that is therein." *Nehem* : 9. v. 6.

Verse 3. — קדש (to give a curve or bend the body to the supreme creator of the universe, the TRINITY in UNITY ; or, to pour forth our gift of praise and thanksgivings to God) מקדש Sanctuarium, locus consecratus ad doctrinam, precationem, et cultum Divinum.

☞ See Chap : 1. v. 5. This letter is repeated after each of the seven days. There can be no reason for allotting to each of the six days of creation, a longer space of time than our present day of twenty four hours ; especially when we consider the uniformity of the terms used in this history ; and more especially, when we reflect, that the seventh day, a day of rest or Sabbath, forms one of the *equal* links in the chain of expressions.

I have adhered to the order of events as related in the sacred writings, though it is evident that the following three verses, together with the seventh in this chapter, being a description of the creation of our first parents, may be supposed to have their proper situation between the 30 and 31. verse of Chap: 1.

Verse 21. — נפל (to pour forth the strength by falling on the face) to fall, adore by prostration. Hence the English, to fall. Chinese *fo*, to fall prostrate, humiliate; compounded of *jin*, man, and *kuen*, a dog: therefore, to crouch as a dog: also *fou*, to prostrate, throw down, fall; compounded of *jin*, man, and *po*, to cast, throw, &c. Mantchou Tartar *faha*, to order another to throw a stone, &c. also, *fila*, sous-coupe, a waiter on which to put glasses; literally, put under the cup. Sanscrit पिल *pela*, to cast, throw, send. Greek βαλλω. Danish falde, to fall. Laponic fill-et, to deject, cast down, bring misfortune upon a person. Dutch vallen, to fall. Saxon feall-an, fall-end, falling. Islandic fall, a fall, ruin.

רוח (an extension of the Spirit of God re-

peated; i. e. Jah and Jah) Jehovah. See the two following texts. Psalm 68. v. 4. "Extol him that rideth upon the *heavens* by his name JAH." Jer : 23. v. 24. "Do not I fill *heaven and earth*? saith the Lord (יהוה). Therefore, Jehovah: appears to mean, *Jah* filling *heaven*, and *Jah* filling *earth*. "φραζέο τον παντων υπατον Θεον εμμεν Ιαω." Apoll : Clar : Oraculum. We may, I think, explain the construction of the word Jehovah, in the following manner. יהוה = יהוה = יהוה = יהוה = יהוה. The last change is made according to the Arabic canon on Ya. "ي in medio dictionis, mobile per Fatha post Damma, interdum in و, mutatur, ut رميات for رميات" where the ي is changed into و, on account of the vowel *a* following it.

רדם (the measure of the gift flown. See אדם) to sleep, to be in a state of stupidity. The Arabic ردم, *radm*, signifies to stop up, shut close. Sanscrit रुध् *rudha*, to impede, oppose, obstruct, block up or confine, close. The signification *deep*, as put in our admirable translation, seems to lie in the hieroglyphic meaning of 𐤓; it denoting, that the senses were entirely shut up. This word appears to be distinguished from 𐤓 ordinary sleep, and 𐤓 slumber.

ש" (to extend rest to the body) to sleep.
 Sanscrit शी *shee*, to sleep, tranquillity, repose, &c.

לקח (taking strength for the stomach; or, curving, i. e. sucking strength from the breast) to take, &c. Greek λαγχανω, to take by lot, obtain.
 Sanscrit लक्ष *laka*, to taste, obtain. Arabic لکح *likhat*, a woman giving suck.

צלע (clothing or covering the strength or heart of man) a rib. Arabic ضلع *salao*, strong (particularly in the ribs), a side, woven in the form of ribs. See צלם Chap : 1. v. 26 ; צ being, in this root, substituted for כ. Wherefore, as man is the image of God, so is wo-man the image of man. Compare also Gen : 3. v. 16. "Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and *he shall rule over thee.*" See also Heb : 12. v. 9. 1 Peter, 3. v. 1—5. and 1 Cor : 11. v. 3—8.

סגר (a rapid closing or healing with fire; or, to surround or close up with a rapid motion) to close up, shut up, &c. Sanscrit सग *saga*, to cover. Chaldee סגר *lepra*, quòd ea affecti secludi soleant. Coptic coxen an ointment. Arabic سجر *sajar*, to

kindle a fire, heat any thing. Cauterizing or closing up with fire, gives us, perhaps, the original idea of the word, if we compare the works of man with those of the Almighty.

בשר (flight into light and life) flesh. The word בסר has the same meaning given to it. Coptic Ⲫⲁⲥ to cut open, cleave asunder, dissect. Sanscrit बस *basā*, to dismiss, abandon, quit, loose; भस *bhasa*, to shine; and भसद् *bhasad*, pudendum muliebri. Hebrew בשר *pudendum maris et feminæ*. Arabic بسر *basr*, coire, &c. It appears that one of the meanings of בשר, and probably its primary one, is to bring to light, as from the womb; wherefore, the birth of a child. Hence we obtain the significations given to the Chaldee words בסר and בשר, to bring to light things hidden, to tell news, preach the gospel, &c. בשר may differ from בסר in the following manner: the latter signifying, properly, to bring into the light of the sun; the former, to bring to life and immortality, as well as to light. Therefore, as בשר for בסר signifies an introduction into this world; so בשר for בשר may be supposed to impart the doctrine of the resurrection of the *flesh* at the day of judgment; i. e. a rapid flight or entrance

into eternal life. See Job 19. v. 25—27. Acts 26. v. 23. 1 Cor : 15. v. 15. 1 Thess : 4. v. 16. The Chinese express generation, posterity, supplying the place of another, scil : of a parent, by the word *tay*, compounded of *jin*, man, fig : 109. and *y*, to shoot or cast as from a bow, fig : 80. The bow, on account of its shape, is here taken metaphorically ; taken literally, *tay* signifies, *man* or *woman one through the curve ejected*. It may be remarked that one of the significations given to *tay*, agrees with the word immediately following בשר, viz : תחתנה, instead thereof, in the place of.

Verse 22. — בן (from בנה, a soul contained within the vessel, cup or body) a son, to build up. “So shall it be done unto that man that will not *build up* his brother’s house.” Deut : 25. v. 9. It is applied, secondly, to any kind of building.

אשה (a she-man, i. e. a feminine affix, and איש a man ; extending chiefly towards a life of immortality) a woman. The Chinese have *nuu + jin*, a woman, a she-man or woman-man. But the most remarkable word, and which is a beautiful comment on verse 18, of this chapter, “an help meet for him,”

is *fou*, to help, aid, sustain, prop up any thing so as to prevent its falling. Now this word is compounded of *jin* a man, and *fou* beautiful &c. *Jin + fou* is therefore another expression for a woman, viz: man beautiful, or a beautiful man. The *fou* is compounded of *yong*, utor, pervius; *chy*, perfection; and *tchu*, tending to a point, &c. the signification of which varies according to the character with which it is compounded. Here, it may give *chy*, the sense of the utmost perfection, perfection even to a point, the acme of perfection. Wherefore we have the *fou*, or *jin fou*, an help meet for man. A being of the utmost beauty in the creation, and admirably calculated or formed for every desire or want of her Lord, Man.

בוא (perfection of the inner parts) to come, inire, concubuit, &c. Ethiopic በጋላ to enter. Persian باه *bah*, coitus conjugal. *Chy tchu*, in the last note, may explain it; and in which, I have no doubt that *fou* refers to the womb.

Verse 23. — 𑌒 (a soul cut out) this. Sanscrit तक्ष *taksha*, to cut off; तद् *tad*, and तत् *tat*, that; which may probably be derived from the Hebrew, by a rejection of the 𑌒, decomposition, and re-

duplication; and its feminine सा *sa*, by the same method. The Islandic *kitt*, seems to be formed in the same way, by omitting the *s*, and by transposition. Saxon *hit*. English *it*. The Arabic زاء *za-wa*, signifies produce, that which proceeds from another thing.

दृश्य (likeness or appearance of man measured out) to proceed; English translation, *nou*. It implies a likeness, similitude, imitation, impression; whence, a blow, footstep, &c. This is prettily illustrated by means of the Chinese *poen*, a companion, to accompany, go with, *proceed*, lean or stay upon, &c.; and is compounded of *jin*, man, for the index; and *poen*, half, to divide into two parts. The affix *poen*, is to be found under the root *chy*, perfection. *Poen*, will therefore mean, a man's half, his *better* or more handsome half. This farther illustrates v. 18. "an help meet for him." i. e. a help-mate like his own appearance.

दृश्य (a measure of the branches of a man) a bone. The skeleton of a man may be very aptly compared to a tree.

Chap : 3. verse 4. — נחש (a person speaking of or concerning, or promising heavenly things) the Serpent, the Devil. “And the serpent said unto the woman, ye shall not surely die : for God doth know that in the day ye eat thereof, then your eyes shall be opened, and *ye shall be as Gods, knowing good and evil.*” Sanscrit नाग *naga*, and in construction नागः *nag-as*, a demigod, so called, having a human face, with the tail of a serpent, and the expanded neck of the Coluber Naga ; a serpent in general. We might also translate נחש thus ; an animal with the breast carried aloft or upwards. This will explain that part of the curse upon the serpent, “upon thy belly shalt thou go.” The former is the more preferable interpretation of the word, as being descriptive of the enemy of mankind. In verse 13, he is denominated the beguiler. In Matt : 4. v. 3. and in 1 Thess : 3. v. 5. he is called the tempter ; both of which epithets are properly applied to him as the seducer of souls from their duty to God.

Qy ? Chinese *na*, that ; *ky* or *chy*, dæmon ; *na ky*, that dæmon. *Ky*, signifies also, monere, significare, præcipere, ostendere, edicere, respicere, docere, &c. And from its construction, it seems to relate to things

or objects in the second heaven.

Verse 20. — חַוְוָה (womb of souls) 'Eve. The word is immediately explained. "And Adam called his wife's name Eve, because she was *the mother of all living*."

Job Chap : 1. v. 7. — שָׂטָן (a person spreading forth or laying before, scil : a tribunal, acts performed towards the second heaven, i. e. the Sun and Moon, &c. instead of the third heaven, empyrean, or the Elohim) Satan. The preceding word נִדָּשׁ, describes the Devil as the Beguiler, Tempter, and Seducer of mankind ; שָׂטָן denotes him to be their Enemy, Adversary, and Accuser. אֵל, in both these words, refers to the same person, and agrees with the Chinese *na*, ille, a person, &c. אֵל, in its figurative sense, means persuading, enticing, speaking of, and agrees with the Chinese *chy* ; שָׂטָן, laying before, presenting as a petition or accusation ; שָׁלוֹם, a letter always used in a good sense, viz : concerning eternal happiness, &c ; שָׁלוֹם, a letter of double meaning, i. e. pointing, as at a distance, to the third heaven, while it bears a more immediate reference to the second

heaven, and the objects therein, viz : the Sun and Moon. By thus comparing these two words, we obtain an idea of the character of the great Seducer and Adversary of Man. Such a fiendlike person was Judas Iscariot. "And supper being ended, the *Devil* having now put into the heart of Judas Iscariot, Simon's son, to *betray* him." John 13. v. 2. "Now he that *betrayed* him gave them a *sign*, saying, Whomsoever I shall *kiss*, that same is he : *hold him* fast. And forthwith he came to *Jesus*, and said, HAIL, MASTER ; and *kissed* him." Matt : 26. v. 48, 49. This leads us to a consideration of the words in Gen : 2, v. 17.

וְלֹעֵץ חַדְעַת טוֹב וְרָע לֹא תֹאכַל

But of the tree of the knowledge of good and evil, thou shalt not eat of it.

Here, *וְ* is evidently an expletive, and *תֹּאכַל*, a figurative expression connected with it. The text may therefore be explained as follows. I have given you the knowledge of what is fit and proper (טוֹב) for you ; and also a knowledge of what you ought to flee from (רָע flight of man) : and now I command you to practise that knowledge. We seem to have the substance of this in the second commandment.

“Thou shalt have none other Gods but me.” I cannot dismiss this subject without attempting to explain Bahumed’s tablet in Ibn Wahshish, mentioned under the sections Lamed and Samech. The following appears to me, to be a faithful description of that *most ancient* relick of antiquity.

1. N. E. corner of the parallelogram — The Empyrean, from which proceeds a line, at the extremity of which is a circle to denote the starry heaven, at the boundary of which is the Ethiopic ḥ s, = D, the sun and moon.
Gen : 1. v. 16.
2. In the centre — A circle, for the earth.
Gen : 1. v. 1.
3. S. W. corner — The outer curve to denote a portion of the earth’s surface ; the inner curve the empyrean, from which proceeds a line joining a tract of land at the upper part of the outer curve ; on which tract of land (Eden) are three figures ; the middle one composed of two perpendicular lines *joined* at the top by a line at right angles with them to denote the state of purity in which Adam and Eve were created, and above them is a se-

cond line to denote the starry heaven, the object of their worship, and occasion of their fall. To the right, and on the border of Eden, is a line with the head leaning downwards to denote Adam's fall and expulsion from Paradise. On the left, is a rock or mountain-like appearance, to denote, *probably*, a Shekinah (the tree of life) with a declining summit, as denoting its departure from the abode of man.

There is moreover, in the drawing, an appearance of communication between the Deity and man, before his fall. To elucidate the passage, "Lest he put forth his hand, and take also of the tree of life, and live for ever:" is far beyond my power.

4. S. E. or *E.* corner — A star over a sceptre or *trident*, whose middle tine is light, to denote the essence of the Deity, resting upon a circle or universal dominion. Matt: 2. v. 2.

5. Towards the N. W. corner, and just beyond the world in the centre, a man inverted to denote *ascension*.

6. N. W. corner — a half circle for domi-

nion ; resting upon the curve for spiritual ;
and joined to the empyrean. Wherefore,
the whole of the N. W. corner, imparts
the doctrine of the Messiah's ascent to a
spiritual reign in the heaven of heavens.

7. On each side of the parallelogram is the
line of *unity*.

Such was the belief of *the few* in the *earliest*
ages of the world.

The following is a miscellaneous collection
of a few words, most difficult of explanation.

ॐ (meting out to the vessel or child a hea-
venly covenant, i. e. circumcision on the eighth day)
eight. Sanscrit सामन् *saman*, and शामन् *shaman*,
conciliation, reconciling, speaking kindly to, &c.
समय *samaya*, an oath, covenant, contract, sign, re-
ligious obligation, &c. Gen : 17. v. 10, 11, 12.
"This is *my covenant*, which ye shall keep, between
me and you and thy seed after thee ; Every man
child among you shall be *circumcised*. And ye shall
circumcise the flesh of your foreskin ; and it shall be

a *token* of the *covenant* betwixt me and you. And he that is *eight days old* shall be *circumcised* among you, every man child, in your generations." The Chinese have a remarkable character for the figure 8. Whether it may have any reference to the act of circumcision, I cannot determine. The reader can compare it with the quotation given above, and judge for himself. The character, second in their series of numbers, is *pa*, 8 ; and is compounded of the index *cheou*, the hand, fig : 61. before *keou*, the mouth, fig : 25. placed above *ly*, strength or power, fig : 81. and followed by *tao*, a knife, sacrificial knife, fig : 45. This combination, called *pa*, signifies 8 ; also to divide, separate. In *keou* + *ly*, we have, a powerful commandment, or the commandment of a superior ; in *tao*, the instrument for the performance of a religious rite ; and in *cheou*, the operator : therefore, the picture *pa* represents to us, a sacrificial operation performed at the command of a potentate ; and its application, for the purpose of making a separation or distinction between two persons or things, at a certain period. Compare it with the following texts. 1 Kings 8. v. 53. "For thou didst *separate*

them from among all people of the earth, to be thine inheritance." Exod : 19. v. 5. "Now therefore, if ye will *obey my voice* indeed, and *keep my covenant*, then shall ye be a *peculiar treasure* unto me *above all people*." It appears to me, that this Chinese word *pa*, is a commemoration of the first covenant that God made with Abraham.

עטל (man shut up, scil : in the womb, from the time of his conception to his birth ; Or, a repository or apartments in heaven for man ; Or, the secret motions of the heavens) nine. Laponic *aoktse* nine. This is one of the most difficult words that have fallen to my lot to elucidate. I am however inclined to think that it has a double meaning : one, the completion of a human being in the womb, i. e. in nine months ; the other, his pilgrimage through this world, his first state of existence, to a *new* abode in heaven. The Egyptian hieroglyph, fig : 159, may refer to either of the three ideal significations I have given to it, thus ; the outer circle, the womb, or the empyrean ; the inner one, proceeding from the womb, or the cælum Lunæ ; and the remaining seven, the completion of the number nine ; or it may be explained by the following extract from the Synopsis propositorum sapientiæ Arabum Philosophæ-

rum, ab Abrahamo Ecchellensi. Propositum nonum :
 “Cæli verò totales sunt novem, primum est cælum cælorum, quod item appellatur cælum rasum, (in the Arabic text *الاطلس* scil : without stars or worlds) et cælum maximum : tùm cælum Fixarum, tùm cælum Saturni, tùm cælum Iovis, tùm cælum Martis, tùm cælum Solis, tùm cælum Veneris, tùm cælum Mercurii, tùm cælum Lunae.”

I think the Chinese *kieou*, third in the series of their numerals may confirm my first ideal signification. It is compounded of fig : 158, coire ; surmounted by *teou*, a top, summit, head, the upper part of a thing, fig : 10. and will therefore comprise the whole of the time from conception to the birth

of a child. *Kieou*, of the second series for 9, has nearly the same hieroglyphs as the Hebrew *קטש*, and signifies, quidam lapis pretiosus colore nigro ; literally, a man piercing upwards. *Kicou*, in the first series, signifies congregare. The *kieou*, third

in the series, is also called *ouen*, and is used to denote elegance, goodness, to rule, &c. and explains the reason for its being accounted one of the most perfect and propitious of all the numbers. Furetiere, on the word *neuf*, says ; “Ce nombre, selon les

Chinois, est le plus parfait et le plus heureux de tous." In which sense, it agrees with *hieou* in the first series ; inasmuch as it is the assembling together of the digits, and has truly, magick-like powers : e. g. $1 + 8 = 9$, $2 + 7 = 9$, $3 + 6 = 9$, $4 + 5 = 9$, And by multiplication, $9 \times 6 = 54 = 5 \times 4 = 9$, $9 \times 1839 = 16551 = \text{two } 9\text{s.}$ $9 \times 123456789 = 8888888889 = 7 \text{ nines.}$ Thus, whatever number is multiplied by 9, produces nines without a remainder. "The number nine has been held in great veneration among the Tartars. All presents made to their princes consist, in general, of nine of each article. At all their feasts this number, and its combinations, are always attended to, in their dishes of meat, and in their skins of wine, or other liquors. At one entertainment mentioned by the Tartars, king Abulgazi Khan, there were nine thousand sheep, nine hundred horses, and ninety nine vessels of brandy. Even the roving Tartar robs the caravans by this rule ; and will rather take nine of any article than a greater number. It appears to have been a favourite number with the Goths." Burder's *Or : Lit :* p. 231. I may add, that our own most favourite toasts are given with 3 times 3 cheers. Hager in his *Monument de YU*, says ; "Le nombre neuf qui paroît sur

le dos de la tortue est le nombre qui est resté toujours sacré à la Chine depuis l'époque où cette tortue mystérieuse apparut à Yu." The English word nine, may, probably, bear a reference to the first ideal signification. Sanscrit नवन *navan*, (a vessel from a vessel, i. e. a child of a mother) nine. Also नव *nava*, nine, *new*. The word new may have referred, originally, to a new-born child.

ॐ (to beget or make flight upwards by beginning again downwards) ten. From nine, the calculation is made by beginning again with the lowest digit, i. e. 1, and adding thereto the circle of perfection. Furetiere says of this number, "celui de 10. le plus imparfait et le plus malheureux." The root, and the manner of its construction, speak a different language. The Chinese *chy*, 10, fig : 160. is the root of perfection, and is compounded of *kouen*, ascent, with the line of perfection, &c. running through it. The figure in their third series is composed of *kouen* + *chy*, which is equivalent to our 10. In their second series, *chy* is compounded of *cheou*, the hand, and *ho*, to connect, join, unite; literally, the joining of two hands, i. e. twice five fingers

make 10. It is also read *hie*, to change, renew, alternate mutations, going over a series again.

שרף (flying before the face of God and upon earth, scil : to perform the will of the Almighty) a Seraph. And תרף (flying about or in the face of the tents of man ; or, speaking concerning hidden things) a Teraph. These two words differ only in their prefixed letters : the former having the ש of twofold meaning, designating them as heavenly messengers, shining with a brightness as of the sun, and performing the will of the Almighty in *heaven* and on *earth* ; the latter, (if we may suppose them to have been, at times, filled with a portion of the divine influence), having ת the tent letter, or the letter of secrecy and of hidden things, intimating that they were oracles to be consulted, like the Roman *household* Gods, in cases of emergency. The Hebrew word רף has various significations, which are applicable to both of them. Sanscrit रिफ *repha*, to say, speak, tell, flit, praise, &c ; also रफ *rapha*, to go, move. Arabic رف *raff*, shining, glittering, honouring, moving tremulously (as with wings) ; رَفَرَف *rafraf*, motitavit alas circum aliquid. Chaldee רפף *mobilis*, *vagus*, *nictatio*. Syriac ܪܦܦ *excussit*

alis. "The learned Spencer makes the word Teraphim to be the same as Seraphim, by a change of the S into T, whence it follows, that the images were representations of those angels called Seraphim." Robinson's Theol : Dicty : under Teraphim. I do not, however, feel inclined to rank the Teraphim, with the Seraphim, even under the supposition that they were occasionally animated by the Seraphim in the lower sense of ש; and in that case, substituting ט for ש. The hieroglyphic meaning of Seraphim, agrees with the sacred scriptures, in placing them in the highest grade of communication between God and his creatures; and that of the Teraphim, in, perhaps, the lowest. Compare all the significations of ט in conjunction with its prefix ש, with what Isaiah has said of the Seraphim, c. 6. v. 2—7. "Above it stood the Seraphims : each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly. And one cried to another, and said, *Holy, holy, holy*, is the Lord of hosts : the whole earth is full of his glory. &c.

There is another method of explaining these two words, which may also be supported by the hieroglyphic sense of the letters. Sanscrit टार *tara*,

a house, and **פא** *pa*, to protect ; Teraphim, will therefore signify, a kind of *household* Gods. **सार** *sa-ra*, best, and *pa* ; Seraphim, will therefore signify, superior protectors, Guardian Angels. In this sense, the Seraphim and Teraphim may, by way of comparison, be severally represented by the Roman Penates and Lares.

כרוב (curving or bending the wings inward ; bearing a resemblance to a bird) a Cherub. Whatever the Cherubim may have been, it is degrading to the glorious Elohim, the Trinity in Unity, to liken him to any created being. "To whom will ye liken God ? or what likeness will ye compare unto him ?" Isai . 40. v. 18. It needs no argument to prove that the words **אלה** and **כרוב** consist of the same number of letters ; but **ו** is, by no means, used as a substantive in either of them : in the first, it is a possessive particle ; in the second, it is acquisitive. In the last word, there seems to be only one substantive letter, viz : the **ר** ; in the first, there are three. In the last, the two first letters denote a certain action of that animal ; in the first, the contracted name of the true God : while the **ב**, *never* signifies an *animal*. To be, however, as concise as possible on this subject, I will give a quotation or two

from Robinson's Theological : Dictionary : under the word Cherub, and conclude with a few remarks of my own. "The descriptions which the scripture gives of Cherubim differ, but they all agree in representing a figure, composed of various creatures ; a man, an ox, an eagle, and a lion. Such were the Cherubim described by the prophet Ezekiel c. 1. v. 5. and c. 10. v. 2. and those placed by Solomon in the temple must have been nearly the same, 1 Kings 6. v. 23. Those placed by Moses on the ark of the covenant, Exod : 25. v. 18, 19, 20. and those posted by God at the entrance of Paradise, Gen : 3. v. 14. are not so described as to be perfectly understood. Ezekiel compares the king of Tyre to the Cherub that covered the ark of the covenant upon the holy mountain, and glittered with gold and glory, Ezek : 28. v. 14. Moses said that the two Cherubim covered the mercy seat, with their wings extended on both sides, and looked one upon another ; and that they had their faces turned towards the mercy seat, which covered the ark." Archdeacon Sharp says, "The Jewish Doctors have always represented the Cherubim on the holy ark under the shape of winged boys." This only argues, that there were different kinds of Cherubim ; while all of them agree in

preserving their essential character, the wings.

We may pursue the same method with Cherub, as we did with Seraph and Teraph. Sanscrit चरि *chare*, an animal in general; चारु *charu*, beautiful; both derived from the same root चर *cha-ra*, signifying motion; to both of these let us affix वा *wa*, or बा *ba*, the particle of assimilation, and we get two meanings, viz: *like animals*, and *beautiful as* (probably the Seraphim, winged creatures also). We are hereby led to the correct translation of the word Cherubim, i. e. having an inclination to or bearing, for the most part, a resemblance to a *bird*. Do not the Seraphim and Cherubim remind us of the lightning and eagle of Jupiter? “And the living creatures ran and returned as the appearance of a flash of lightning.” Ezek : 1. v. 14. That the Cherubim were ministering angels, of an order inferior to the Seraphim, but infinitely superior to the earthly Teraphim is, I think, pretty evident. It only remains for me to offer my opinion as to their form, described in the Bible. 𐤀, the essential letter, denotes them to be winged creatures, fitted for executing the commands of God with alacrity; the hands are the type of power, in the execution of those commands; and the four heads which sur-

mount the upper wings, are probably meant, merely to designate the power and dominion of Elohim over all created beings, in every part of the universe. The *Man*, as being the delegated Lord of the creation : the *Bull*, as being the king of tame animals : the *Lion*, as being the king of wild animals : and the *Eagle*, as being king of the feathered tribes.

מן (the full measure of the cup) Amen. Having discovered the hieroglyphic meaning of the word, no one can read the verses Deut : 27. v. 15—26, without having recalled to his mind the customs of the Greeks in their potations. At the mention of every name of their Gods, they *filled up*, and drank off, a *full cup* of wine. “επληρωσαν αχρι τεφανης, ο εστι τελους. Schol : on Homer, Il : 1. v. 470. This was a form of adoration ; and only a full measure of the cup was thought worthy of being offered to the Gods. Thus in Æn : 3. v. 525.

Tum pater Anchises magnum cratera coronâ
Induit, implevitque mero ; Diuosque vocavit,
Stans celsa in puppi.

The Sanscrit has मान *mana*, to respect, honour, revere, worship. We also, at our convivial feasts, still continue the custom of *filling up*, and

drinking a bumper, standing, as a toast to any distinguished person. Wherefore, the signification of Amen is, a solemn, religious, and *full assent* to a preceding proposition, prayer, &c.

ἰησοῦς (extending eternal happiness, or life and immortality to man) Jesus. The Hebrew root is *ישׁ* to save. 2 Tim : 1. v. 10. "But is now made manifest by the appearing of our Saviour Jesus Christ, who hath abolished death, and brought life and immortality to light through the gospel."

שִׁלּוֹה (the Son and Holy Ghost extending the kingdom of righteousness) Shiloh. Gén : 49. v. 10. "The scepter shall not depart from Judah, nor a lawgiver from between his feet, until Shiloh come ; and unto him shall the gathering of the people be." Targum of Onkelos, "donec veniat Messias, cujus est regnum ; et ei obedient populi."

א (much possession holding or property) an island, possessions, &c. Job 22. v. 30. "He shall deliver the island (goods or property) of the innocent : it is delivered by the pureness of thine hands." Sanscrit अय *aya*, gain, &c ; य *ya*, getting, obtaining.

אֵלֹהִים (the Spirit of the Almighty concealed)

thou. Probably first used in solemn addresses to God ; secondly, for any person addressed.

שׁדַּי (to give an extension of might or heavenly power) Shaddai, omnipotent, one of the names of the Almighty.

רֹדֶד (giving much spreading or flight) to spread abroad. Danish roed, a root. Swedish rot. Sanscrit रुद्ध *rudha*, growth (of a tree, &c.). Coptic ϣⲟⲩ to proceed from. Islandic and English root.

יָפֶֿתֿ (extending or spreading in tents over the face, scil : of the earth) Japheth. Gen : 9. v. 27. "God shall enlarge Japheth, and he shall dwell in the tents of Shem ; and Canaan shall be his servant."

הַדַּס (to give the light or spirit of the sun) Hadassa, Esther, myrtle. The Oriental manner of describing the beauty of a female was, usually, to liken her to the Sun, Moon, or some other striking object in nature. Thus Hadassa or Esther, the Jewish Venus, is compared to the dazzling rays of the Sun. The word is next applied to the myrtle, as the sacred emblem of Venus, the goddess of beauty. Vir : Ec : 7. v. 61.

Populus Alcidæ gratissima, vitis Iaccho :

Formosæ myrtus Veneri, sua laurea Phœbi.

The myrtle therefore is symbolical of love.
See Burder's Or : Lit : vol : 2. § 1120.

"There is a time for study, and a time for diversion ; this is an hour I have destined for the enjoyment of friends, wine, roses, and myrtle."

לָאָץ (much strength shot forth or exhausted) to molest. Sanscrit अलस *alasa*, lazy, indolent. Gaelic leasg, lazy. Latin lassus. Persian لَشَش *lashsh*, driving, compelling ; لُشْتَن *lushtan*, to sport, play ; لَشْه *lashah*, slow, dilatory. Syriac ܠܫܝܬ to drive.

Laponic lass-et, to impose a burden. Chinese *luo*, labour, trouble, lassitude (much heat or fire or rays of the sun, covering oppressing or exhausting the strength). The hieroglyphic meaning is similar to that of the Hebrew. Lassitude is produced by labour ; therefore the signification given to the Hebrew, viz : molestavit, arises from the idea of a wearied person being pressed to renew his labour. Hence, oppression, affliction, enmity, &c.

הַמַּס (a portion of the spirit or brightness of the sun) splendour, shining, &c. By means of the

hieroglyphic sense of this word, we are enabled to explain one of the most beautiful similies in the Bible : and while we admire the grandeur of the imagery, we may observe the most exact consistency in all its parts. I allude to Isa : 64. v. 1, 2. “O that *thou* (the God of fire) wouldest *rend* the *heavens*, that thou wouldest *come down*, that the *mountains* might *flow down* (be depressed) at thy *presence*, *As* — the *fire* (thy symbol) *bursts upwards* into *splendors*, and the *water evaporates* (bubbles *up*) by the *action of the fire*.”

גלב (proceeding of strength from within) a barber, shaver. This word appears to have been formed on גלח to shave (scraping away the proceedings of strength), by rejecting ך, and adding ב, to give the sense of the circumstance mentioned in Judges 16. v. 19. “And his strength went from him.” viz : by cutting or shaving off the seven locks of hair from Sampson’s head. From this root, as Parkhurst remarks, has been derived the Greek γλυφω to scrape; and the consequent meaning in the Latin, glaber, smooth, bald, without hair; and the English word, glib or smooth. This is one of the instances of the formation of words in commemoration of certain remarkable events.

חֲלֵף (strength of the inward parts passed to the outside) to pass away, pass through, &c. This is beautifully illustrative of Judges 16. v. 13. "And he said unto her, if thou weavest the seven *locks* (the strength of my inner parts, which are on my head) with the web." &c.

אֶבֶל (renowned for, the father of, or a keeper of cattle) to mourn. And הֶבֶל (strength in soul, i. e. devotion) to be ineffectual or vain. Arabic ابله *ulalat*, a flock or herd of camels, sheep, oxen, &c. And هبل *habl*, death, a mother mourning for her lost child. Now the hieroglyphic ideas attached to each of these words will not, of themselves, lead us to account for the significations given to them by Lexicographers: we must have recourse to another method of obtaining them. The name given to the second son of Adam, Gen: 4. v. 2, 4, 8, 9, is הֶבֶל, which we may explain by Heb: 9. v. 4. "By *faith* Abel offered unto God a more excellent sacrifice than Cain, by which he obtained witness that he was *righteous*, God *testifying of his gifts*: (Gen: 4. v. 4.) and by it he being dead yet speaketh." The word descriptive of his employment appears to be אֶבֶל; "And Abel was a keeper of sheep." The scripture history is the only testimony in favour

of the hieroglyphic signification of the words. For the generally received meanings attached to them, we must refer to the book of nature, viz : the feelings of the parents on the occasion ; which would, without doubt, be sufficient to establish a pious custom in their usage. אבל the beloved *shepherd* son, would, at that early time, become the common expression for grief and mourning : while דבל their *godly* son, would be used to denote death, and the vanity of all schemes for worldly bliss. In like manner may we account for the word נדש the Devil, tempter, having the signification Brass, annexed to it, viz : by comparing it with Num : 21. v. 9. as being the symbol of the Messias.

משה (a person lifted *up* from the water) to draw forth, Moses. Exod : 2. v. 10. "And she called his name Moses : and she said, Because I drew him out of the water." Coptic ⲙⲟⲟⲩ water ; γγε to come from ; γγω on high. We find the letter ψ, debased in its meaning in the Sanscrit ; e. g. Latin mus, a mouse. Greek μύς. Sanscrit मूष *musha*, a mouse, rat, to steal. We have, however, the same corruption in the English word *lift*, to raise, elevate ; as, *shop-lifting*.

Can-is (a bending or crouching of the body)

a dog. Greek *κυν*. French *chien*. Chinese *kuen*.

חלב (strength in the bosom or breast) milk.

Hence, fatness, &c.

תפת (the face or appearance of a thing or place entirely concealed) Topheth. 2 Kings, 23: v. 10. "And he defiled Topheth, which is in the valley of the children of Hinnom." This place was probably surrounded by groves.

אלף (much strength or power of mouth, or of face, front, &c.) to teach, a Doctor, Bull, Captain, leader, &c.

רמך (meting out flight and curves, i. e. running and kicking) a mare. A name descriptive of the animal, when in a sportive humour. Vulgar dialect of Northamptonshire, *romack-er*, a tearing, romping boy or girl; applied more particularly to a *girl*.

ננש (a person proceeding or acting under the pretence of doing what is right, but, at the same time, doing what is wrong) an extortioner. See Matt: 17. v. 24—27. where our Saviour condemns the collectors of tribute, as acting unjustly. Com-

pare this word with נחש .

משיח (the extension or power of a portion of the bosom of God) Messias. “ No man hath seen God at any time ; the only begotten Son, which is in the bosom of the Father, he hath declared him.” John 1. v. 18.

קשט (to emit an expansion or spreading forth of the Triune God) truth. “ Jesus saith unto him, I am the way, the truth, and the life : no man cometh unto the Father, but by me.” John 14. v. 6. The word קשט (with ש for ש) the lamb, on their coins, is typical of their faith in the Lamb of God, the Messiah.

שאנ (proceeding with great majesty) to roar as a lion. It seems that the word was originally applied to the lion himself ; and afterwards, to his roaring. Sanscrit सिंह *senha*, a lion. The hieroglyphic sense given to the Hebrew word, is contained in the Chinese *soen*, a lion ; compounded of *kuen*, the generic affix, a dog ; *yun*, stretching forth ; and *tchy*, with a slow, majestick pace. Hence, we get our word *shaggy* (mane of a lion).

אמם (the mother of the Messias) yesternight. Compare the hieroglyphic sense of this word with the circumstance related in Gen : 19. v. 31—36, and Dr : Gray's note in D'Oyly and Mant's Bible. Thus, we find the sacred scriptures explaining, for the most part, or giving us a clue to the explanation of the most difficult words contained therein. Yesternight, points to the act, and the intention thereof.

באר (much flight into, scil : the earth ; boring) a well. It seems to derive the significations, to declare, express, make clear, from Gen : 21. v. 31. Read from v. 19. to 33. The Chinese have the compound word *tsing + jen*, clear, manifest ; *tsing* is a well, and *jen* to burn, approve, make clear : *jen*, is compounded of *tchao*, a hand held out to receive any thing ; *kuen*, a dog used for sacrifice or eating ; and *ho*, fire. Wherefore, *tsing + jen*, will picture forth, a burnt sacrifice made between two or more people at a well. This beautifully illustrates the covenant made at Beer-sheba between Abimelech, Phichol, and Abraham.

סך (curving or withdrawing from the light of the sun) a mole. סך to cover ; ססך a veil. La-

tin cæc-us, blind, concealed. Sanscrit षग *shaga*, or सग *saga*, to cover ; and by transposition, and a change of palatals, Laponic kasad, a cloud.

ברם (to spread forth upon, scil : a person, with a measure, scil : of dignity) vestis pretiosa, sed, verum. Much difficulty attends the explanation of this word. “ Kimchi notat se a Patre suo audivisse, vestes pulchras et honoratas Arabicè dici תאב מברומא ” Johan : Buxtorf : Lex : The ثوب مبروم may have been a garment made of threads twisted, partly of flax, the chief material, and partly of gold thread, forming a rich and gay upper mantle. But the ideal significations of the letters will not give us this sense ; we must therefore obtain it by a different process. The following Sanscrit words are allied to each other, and have their origin in the same root, viz : बर्हि *bar̥ha*, to cover, be excellent &c. बर्हि *barham*, a peacock’s tail, train, retinue ; वृ *vre*, to cover, serve, do homage, choose, select, &c. वहत *vrehat*, great, a mantle, upper garment ; वरं *varam*, best, excellent. We must therefore refer the word to ברא to create, choose, select, appoint, &c. and by contraction, and adding ם the measure, scil : of dignity conferred by the selection, we get the Hebrew

word **בִּרְיָ** the robe of dignity, i. e. that with which a man is invested when he enters into office; also, the bridal garment, or any rich robe. It may probably have been used as an adverb of affirmation, *profectò, sanè, verum*, from the circumstance of the oath taken by the magistrate, &c. when inducted into office. The Arabic **بَرِيْم** *barim*, signifies also, to make firm, establish, (as by oath).

ORCHARD — a piece of ground fenced in, A. Saxon *orcard* or *orgeard*, an orchard; *geard*, a yard. Gaelic *gard*, a fenced place. Islandic *gadr*, *sepimentum*. Welch *gardd*, a garden. Laponic *garde*, *sepimentum*; and *jaord*, a farm. Hebrew **גָּרַר** (to give a proceeding of flight; a termination or limit) *sepsit*. Thus we get the last syllable of the word, i. e. *hard* or *yard*. For the *orc*, we have Arabic **وَرَق** *warak*, foliage; and Hebrew **כָּל** *omnis* *herba quâ homo utitur ad cibum, sive odorem, sive medicinam, et unde fiunt horti.*

LABOR — labour. This appears to be a compound word, signifying *daily* labour or *fatigue*; while the uncompounded part *op-us*, may signify a work of much shorter duration. We find its origin, as a compound word, in the Celtic. Both the Irish

and Gaelic have *lo* a day, and *obair* work : and in a compounded state, *lobhar* labour, work, &c. Let us first trace *ob-air*, or its equivalent *op-us*, to its origin. We have the Coptic ⲟⲛⲣ labour. Sanscrit जीष *jeewa* or *jeeba*, any specific occupation, profession, livelihood. Chaldee עבר (a man giving or serving within, scil : doors, therefore labour, &c.) to work, &c. The Sanscrit ज *ja*, is equivalent to the Hebrew י and the English *o* ; and the ב is either an affix, to give effect to the original עב ; or, it has been rejected in the Coptic and Sanscrit : while the *s* in *op-us*, and the *r* in *ob-air*, are constructive affixes. The Celtic *lo* a day, agrees with the sense frequently given to the Hebrew ל , viz : the heat of the sun throughout the day ; therefore the day itself. Wherefore, the Latin word may be thus divided, L-ab-or, daily work.

ידע (giving power to man, i. e. knowledge) to know. Sanscrit विद् *veda*, to know, understand ; विद्य *vedya*, knowledge, learning, science, whether sacred or profane, though more especially the former. Through the Sanscrit, we are enabled to connect the Latin *puto* with the Hebrew root, thus ; V or W is, in the cognate languages of the

Hebrew, frequently substituted for ' ; and in the Sanscrit, V is equal to B and P, they being labials. Therefore *veda*, *buda*, and *pada*, have the same meaning, i. e. to know, perceive, understand, meditate, think, &c. The D and T are linguals, and are frequently put for each other ; therefore from the Sanscrit पद *pada*, we get puto. Greek πυνθομαι, to understand.

אָנִי (אָ the groaning, ' of or on account of, ' the lengthened or extended, scil : pain, ן of the curve womb or vagina) I. Gen : 35. v. 18. "And it came to pass, as her soul was in departing, (for she died) that she called his name Ben-*oni* : but his father called him Benjamin." The Latin word *ego* seems to signify, a son at the time of his birth. It is thus deduced. Coptic ⲁⲛⲟⲕ I, and by transposition ⲕⲟⲩⲧⲡⲩ pudenda. Islandic *kundr*, a son. Greek, by a change of palatals, εγω. Latin, by elision, *ego*. Chilian *inche*. The Sahidic has a hieroglyph in the place of the Coptic ⲕ, to which they prefix the ⲡ, and form ⲡⲉ, *ego*. This hieroglyph is, in all probability, a picture of the *mons veneris*, &c. and with its prefix will signify, a body proceeding from the womb. The Sahidic ⲉ is also put for the number 6, and is without doubt the same as the

Greek = 6. In this sense, both of them may bear a reference to the consummation or completion of the sixth day's creation; and are the same as the

Chinese *leao*, signifying, a finish, completion, *perfection*. The Chinese *leao* is, in figure, much the same as the Sahidic hieroglyph reverted; and with *y*, one or perfection, passing through the lower part of the curve, is *yu* or *tse*, perfect, a son, to give, the pronoun I. See La Croze's Coptic Lex: under *ⲛⲧ*, "Nota hanc vocem superesse in lingua Sinensium." and Weston's small collection of Chinese characters, plate 3. *çu*, the same as *yu* or *tse*. The elucidation of the Hebrew word depends, chiefly, on the Chinese.

Of two Chinese *ngo*'s, *ⲛⲟ*: one is compounded of *tse* a son, and *ko*, the bow (met: the pudendum muliebre); the second of *chiz* a body, and the same *ko*. Therefore, both of them signify, a body proceeding from the womb, as in Ben-ori. I must notice another *ngo* from the Chinese, inasmuch as it appears to be, as it were, a sort of comment on the other two. It is compounded of *tcho*, to go, proceed,

come out, &c ; *ou* five, fig : 157. and here, probably signifying the fifth rib ; *keou* a mouth, fig : 25 ; and *ou* mid-day, (compounded of *chy*, perfection, and *po* to pierce). Ngo, may therefore be construed, — A child proceeding from below the fifth rib, through the mouth of the womb, into light, life or existence, in a state of perfection. While, therefore, the Hebrew word is descriptive of the mother's anguish on the occasion ; the Chinese is a picture or representation of the event.

𡇗 (to surround with pain, sorrow, or affliction) to force, drive, compel.

Gen : c. 1. v. 28. — כבש (to bend with might) to subdue. “ Non simpliciter subjicere significat, sed *vi ac violentia*. Respicit enim Scriptura hac voce nimirum ad hoc, quod terra nihil edit, nisi probe exercita, præsertim modo post maledictionem quam sustinet ob peccatum hominis.” P. Fagius.

כפר (the measure or termination of the tabernacle) to die, slay. “ For we know that if our earthly house of this tabernacle were dissolved, we have a building of God, an house not made with

hands, eternal in the heavens." 2 Cor: 5. v. 1. Sanscrit मथि *mathe* or *muthe*, to kill, &c. See also Dan: 5. v. 26. "God hath numbered thy kingdom." where מנה (מ being the essential letter in both words), is explained by שלם to finish, make an end of, i. e. thy measure is full: thy kingdom hath ended; or is about to terminate immediately.

נול (the vessel or house of strength, viz: of smell) cloaca publica sterquilinum, inquinare, a draught house. It is an expression equivalent to דורר. 2 Kings 10. v. 27. "And they brake down the image of Baal, and brake down the house of Baal, and made it a draught house (למחראות *latrinæ*, a receptacle for what proceeds from the bowels, &c.) unto this day." Arabic נתן *nal*, to give, scil: to the public, quod oportet aut convenit (a house of office). Sanscrit नल *nala*, an odour, smell; also नाल *nala*, any tubular vessel; answering to the Arabic root just given, which signifies also, alveus fluens. Parkhurst says, "As for the Rabbinical interpretation of the above nouns by a *dunghill*, it is, as we have seen, unsupported by the ancient versions; and as Michaelis on Lowth's Prælec: de Sacra Poes: Heb: p. 478. has well remarked, "who would suffer *dung-*

hills in a celebrated, much more in a royal city?" If Michaelis meant much *less* in a royal city; we may answer, that the larger the city might be, the *more* sufferable would such places of convenience, not dunghills, but cloacæ publicæ, be. Well situated, and well drained buildings of such a description, must, in a large city, be most grateful to the publick; especially, where men alone frequented the streets.

בב (to go in, scil: to serve at meals) food. Biblander de optimo genere explicandi Hebraica, says; "Cum hoc congruit βεκ vel βεκκος panis, Phrigibus. Hinc Herodoti (l. 2. initio) narratio est de duobus pueris qui Psammetichi regis Ægyptii, quænam prima humani generis lingua fuit, experimento cognoscere cupientis, jussu, in sylvis, ubi nullam vocem humanam audirent, educati, et post triennium ante regem producti, cibum postulantēs, βεκ clamarunt. Inde verò, si quid uni vocolæ tribuendum, linguam *Hebræam* omnium fuisse primam, cur non probaretur? Paulo pressius intuenti apparet vocem illam Hebræo fonte cadere, quoniam Hebræi et Chaldæi Bag cibum vocant. Unde Gothi verbum suo more finxerunt baccen, quod Germani aspiratiōnis amantes fecerunt, bachēn, bec autem pistor vocatur, truncata syllaba formativā nominis verbalis

beccer." We may generally find some grain among the chaff of the ancient historians. By sifting this little romantick story, we obtain the confirmation of a circumstance related in the sacred writings.

In the Coptic we have *βωκ* ire, servus, domesticus. Sanscrit भक्ष *bhāja*, to serve, wait upon, cook or dress victuals, maintain, &c. whence, the verbal noun भक्त *bhakta*, boiled rice, food, cooked, served, waited upon; also a dependant to whom food is regularly given; and by a change of gutturals, and elision, भाग *bhag*, a portion, share. Laponic bakot, to *bake*. Compare these significations with Luke 17. v. 7, 8, and numerous places in the O. T. where *going into or in* seems to imply,—for the sake of *serving*, and afterwards *eating*. Thus was Daniel *nourished* (and instructed) *three years, that he might stand before the king*. To me it appears evident, that the quotation from Herodotus, is a corrupted history of that part of Daniel's life; while, at the same time, it points to the very remote antiquity of the Hebrew and Chaldee dialects.

𐤁𐤏𐤃 (an appearance of the light of the moon) to diminish, a part, &c. This word, I apprehend,

refers *primarily* to the waxing of the moon ; and by the reduplication of the פ, to its ~~waning~~ also. We therefore have its true sense in the Chaldee פֶּסַח parentia, Greek φασις, and English Phase. Secondly, it signifies a part of the whole ; in which sense, it occurs, according to our translation in Dan : 5. v. 5. I do not however think, that it ought to be understood as meaning only a *portion* of the hand, i. e. the fingers ; but the bright appearance, and at the same time, the *whole* hand, in a curved position for writing. This curvature forms a beautiful picture of the sense of the word in Psalm 72. v. 16. "There shall be an *handful* of corn in the earth upon the top of the mountains," where it may be understood to mean, the strewing of a handful from the hand of the sower, in the shape of a lunar phase. In the word פֶּסַח, defectus, the פ seems to be used as a particle of negation, denoting that period of time between the disappearance of the last phase of the waning moon, and the appearance of the first increasing phase. Hence, all its meanings are deduced.

פָּסַח (probably compounded of פָּסַח and פָּסַח a constructive affix ; or, signifying to surround, &c.) the foot, to tread upon. In the last sense, it may be taken from the idea of treading grapes in a vat, i. e.

going round the vat, as a horse in a mill. Let us also consider it in the first sense, as a constructive affix. The Sanscrit has भू *bhu*, a place of being or abiding, equivalent to वा *va* or बा *ba*, a dwelling, motion, going: and by adding : *s*, the *bhu* is brought into a state of construction, and becomes *bhu-s*, Latin *pe-s*, Greek *πο-υς*, Brazilian *pi*, the foot. Next we have the Persian باشیدن *bashidan*, to be, trample, tread upon, a prop, stay, tarrying, dwelling; where *sh* is used for *s*. By substituting *p* for its organic *b*, the Sanscrit has पद *pad*, to go, move, a foot. With regard to the constructive affix *s*, it may be remarked, that before it is added, a word in the Sanscrit presents the *idea* of a thing, but in a state of *inaction* or *rest*. By the addition of this sign, the word leaves its former state, and enters into construction with other words in a sentence. This *S*, agrees with the Hebrew שׁ, the Greek σ, and the English *S*: and שׁ being the hieroglyph for the sun, intimates, that the same effects are produced upon a word by its addition, as upon vegetation, by the power of the sun, viz: that it puts every thing into a state of *life and motion*.

שׂ (giving much of the cup) a Lord, Master.

See the various significations given to the cup in Matt: 26. v. 39, 42. Ps: 73; v. 10, and 75. v. 8. Isai: 51. v. 17. Rev: 16. v. 19. and numerous other places, where it is put for a man's portion of good or evil at the hand of God. This probably had its origin in the custom, at great entertainments, of the governour of the feast appointing to each of his guests the kind and portion of wine to be drunk; and it was thought to be a breach of good manners, either to refuse, or not to drink up, what was thus allotted him: hence a man's cup, both in sacred and profane authors, came to signify the portion, whether of good or evil, which befalls him in this world. Thus Homer introduces Achilles comforting Priam for the loss of his son.

Two urns by Jove's high throne have ever stood,
The source of evil one, and one of good;
From thence the cup of mortal man he fills,
Blessings to those, to these distributes ills;
To most he mingles both; the wretch decreed
To taste the bad unmix'd is curs'd indeed;
Pursued by wrongs, by meagre famine driv'n,
He wanders, outcast both of earth and heav'n.
The happiest taste not happiness sincere,

But find the cordial draught is dash'd with care.

Iliad 24.

See Burder's Or : Customs, vol : 1. p. 275.

Hence God, the dispenser of temporal and spiritual things ; and the Lord or Master of a feast. We may therefore take the cup for the emblem of greatness, as well as for prosperity and adversity, spiritual blessings and curses. The Coptic ⲛⲟⲩⲧ God, will therefore signify, literally, the dispenser of good and evil. ⲛⲏⲗ dominus, herus ; whose hieroglyph in Tattam's Coptic Lexicon is a triangle, followed by the section of a circle, put, in the Marquis Spineto's Egyptian hieroglyphs, for D or T. Sanscrit नाथ *nadh*, to have power, bless, destroy ; नाथ *natha*, the same ; also, a Lord, Master. Bengalee *nata*, a Lord. I am inclined to think that ⲛⲏⲗ is a transposition of the Coptic ⲛⲟⲩⲧ Abnudi, God ; and that the ⲛ is prefixed as a mark of excellence, or to point out the ⲛⲏⲗ as superior to the ⲛⲏⲗ Dominus. I can give no better explanation of this difficult word, and its application.

ⲛⲏⲗ (the measure or duration of the great Spirit) a hundred. I will introduce a few remarks on the probable etymology, &c. of this most difficult

word, and leave my readers to form their own conclusions on the subject. The application of this word to the number 100, appears to originate in the idea of an immense space of time, and the anxiety to ascertain its duration, &c. whence מה a word signifying anxiety, or an anxious enquiry; also מהרה to tarry, wait for, look for or enquire after an event of some moment. The Chinese *pe*, 100, is compounded of *y*, perfection, unity, &c. also hieroglyphically, a heaven; *pie*, to curve, descend, come; and *iy*, the sun, a day. The *pie + iy = pe*, which is the root for purity, whiteness, scil: the whiteness of the sun: which *pe* with *y* added, gives *pe* 100; written also *me*, and signifying moreover, to use one's utmost endeavours concerning any thing. (Brazilian *mah*, heaven). This latter *pe* or *me*, 100, &c. in its hieroglyphic formation, puts me in mind of the following passage in Luke c. 1. v. 78. "Through the tender mercy of our God; whereby *the day spring from on high* hath visited us." The literal translation of the Chinese *pe* is, from on high descending the day. Let us now go to the Sanscrit. The word महत् *mahat*, or in composition महा *maha*, signifies great,

a kingdom, dominion ; मह *maha*, to adore, shine, the Vina or lute of Nareda, consisting of 7 or 100 strings ; महाप्रलय *maha-pralaya*, great destruction, a destruction of the world, occurring after every period of 4,320,000,000 years, a total destruction of the universe, happening after a period commensurate with the life of Brahma, or a *hundred* years, each day of which is equal to the period first stated. महायुग *maha-yuga*, the aggregate of the *four* ages, or the period just mentioned.

Yug, signifies an age, as the कृत *kreta* or सत्य *sat-ya*, the त्रेता *traita*, the द्वापर *dwapara*, and the कलि *kale*.

Compare the significations of מאה , מה and מזה , with the Chinese *pe*, and the Sanscrit *mahā*, and we obtain an idea of the expectation of an event at some *distant, unsettled* period. I must confess, that the comparison brings forcibly to my mind, the following passage in Matt : 2. v. 2, 3. “ Behold there came wise men (Magi) from the *east* to Jerusalem, saying, where is he that is born *King* of the Jews ? for we have seen *his* STAR in the *east*, and are come to worship him.”

If we make allowance for the extravagant calculations, and probable mistakes of the Hindoos, we shall find the dates of the Yugs, in round numbers, coinciding in a remarkable manner, with the great periods recorded in the sacred volume.

From the Creation, to the time of Abram's departure out of Haran. - - - 2,038,— years.

Kreta or Satya Yug. - - 2,894,4

Kreta signifies, completely finished.

From Abraham to Christ. 1,921,

Traita Yug. - - - 1,296,

Traita signifies, preserved, saved.

From Christ to ——— what period ?

Dwapara Yug. - - - 8,640,

Dwapara signifies, doubtful, uncertain ; and is compounded of *द्वि* *dwā* for *द्वि* *dve*, two, and *पर* *para*, after, See Professor Wilson's Sanscrit Dicty : or, by Rule 3. for orthographical permutations, we may derive it from *दु* *du*, to burn, and *अपर* *apara*, after ; taking the liberty of lengthening the first *a* in *apara* ; it will then signify, a *burning* after the third period.

Kale Yug. - - - 432,000

Kale may be variously interpreted ; as, fraud or deceit (*dies fraudationis*), death, time, &c.

These ages give the period first mentioned.

Kreta,	—	—	—	2,894,4—
Traita,	—	—	—	129,6—
Dwapara,	—	—	—	864 —
Kale,	—	—	—	432 —
Total,	—	—	—	4,320,000,000·

or the measure of one day, *one hundred years* of which days, are, in the opinion of the Hindus, to constitute Eternity. It appears, therefore, that the term 100, like the Latin *mille*, and the Greek *χίλια*, was meant to express a vast, indefinite number.

Ness — I have introduced this note to correct an error in my first-ling, and kindly pointed out by one of the subscribers to my present work, eminent for his knowledge of the A. Saxon, and languages in general; who, at the same time writes, “ I have perused with great interest your valuable little work on English Terminations.” — To be brief, — as a word, the first *ness*, as in good-ness, seems to flow from the Sanscrit षण् *nee*, to have knowledge, &c. in construction षः *nas*, knowlêdge, a person having good qualities ; into the Greek, as *νec*, the mind, one of the hypostases in the Divine Triad, the Eternal Mind ; and Welch *naws*, nature, quality. As a termination, as in Sheerness, it comes from the Sanscrit नस *nas*, a nose, any thing that *projects*, into the Latin, as in nas-us.

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ERRATA.

PAGE. LINE.

5. —	14.	For	<i>utterauce</i>	read	<i>utterance</i>
11. —	1. —		ground,	—	the ground,
20. —	9. —		there-	—	therefore
—	19. —		Kapak	—	Kupak
44. —	6. —		partiple,	—	particle,
51. —	13. —		for a mark	—	a mark
58. —	5. —		figura	—	figura
59. —	6. —		middle, stroke,	—	middle stroke,
—	7. —		thinge	—	things
61. —	10. —		□,	—	□,
78. —	24. —		<i>interchangable</i>	—	<i>interchangeable</i>
87. —	19. —		rhe	—	the
88. —	2. —		<i>reversed</i> ;	—	<i>inverted</i> ;
103. —	21. —		with Sun,	—	with the Sun,
105. —	24. —		one its	—	one of its
120. —	1. —		vaccillate,	—	vacillate,
122. —	5. —		ح'	—	ح'
136. —	23. —		Reen,	---	Rheen,
137. ---	23. ---		furnace,	---	furnace.
168. ---	13. ---		spiritum	---	spiritum
175. ---	16. ---		tne	---	the
: 179. verse 28 omitted. See page 225.					

PAGE. LINE.

181.---	16.	After the parenthesis, add	six.
183.---	12.	- - - - -	seven.
203.---	6.	for 5×4	read $5 + 4$
215.---	10.	--- اِبْلَة <i>ulalat</i> ,	--- اِبْلَة <i>ibalat</i> ,
227.---	13.	--- <i>Ægyptii</i> ,	--- <i>Ægypti</i> ,
236.---	19.	--- each אַ	--- אַ
239.	before	דג	דבר
240.---	10.	for וּמִי	יום
242.---	23.	--- פּמס	פּמס

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90 91 92 93 94 95 96 97 98 99
 n, 𐤁, 𐤂, 𐤃, 𐤄, 𐤅, 𐤆, 𐤇, 𐤈, 𐤉, 𐤊, 𐤋, 𐤌, 𐤍, 𐤎, 𐤏, 𐤐, 𐤑, 𐤒, 𐤓, 𐤔, 𐤕, 𐤖, 𐤗, 𐤘, 𐤙, 𐤚, 𐤛, 𐤜, 𐤝, 𐤞, 𐤟, 𐤠, 𐤡, 𐤢, 𐤣, 𐤤, 𐤥, 𐤦, 𐤧, 𐤨, 𐤩, 𐤪, 𐤫, 𐤬, 𐤭, 𐤮, 𐤯, 𐤰, 𐤱, 𐤲, 𐤳, 𐤴, 𐤵, 𐤶, 𐤷, 𐤸, 𐤹, 𐤺, 𐤻, 𐤼, 𐤽, 𐤾, 𐤿, 𐥀, 𐥁, 𐥂, 𐥃, 𐥄, 𐥅, 𐥆, 𐥇, 𐥈, 𐥉, 𐥊, 𐥋, 𐥌, 𐥍, 𐥎, 𐥏, 𐥐, 𐥑, 𐥒, 𐥓, 𐥔, 𐥕, 𐥖, 𐥗, 𐥘, 𐥙, 𐥚, 𐥛, 𐥜, 𐥝, 𐥞, 𐥟, 𐥠, 𐥡, 𐥢, 𐥣, 𐥤, 𐥥, 𐥦, 𐥧, 𐥨, 𐥩, 𐥪, 𐥫, 𐥬, 𐥭, 𐥮, 𐥯, 𐥰, 𐥱, 𐥲, 𐥳, 𐥴, 𐥵, 𐥶, 𐥷, 𐥸, 𐥹, 𐥺, 𐥻, 𐥼, 𐥽, 𐥾, 𐥿, 𐦀, 𐦁, 𐦂, 𐦃, 𐦄, 𐦅, 𐦆, 𐦇, 𐦈, 𐦉, 𐦊, 𐦋, 𐦌, 𐦍, 𐦎, 𐦏, 𐦐, 𐦑, 𐦒, 𐦓, 𐦔, 𐦕, 𐦖, 𐦗, 𐦘, 𐦙, 𐦚, 𐦛, 𐦜, 𐦝, 𐦞, 𐦟, 𐦠, 𐦡, 𐦢, 𐦣, 𐦤, 𐦥, 𐦦, 𐦧, 𐦨, 𐦩, 𐦪, 𐦫, 𐦬, 𐦭, 𐦮, 𐦯, 𐦰, 𐦱, 𐦲, 𐦳, 𐦴, 𐦵, 𐦶, 𐦷, 𐦸, 𐦹, 𐦺, 𐦻, 𐦼, 𐦽, 𐦾, 𐦿, 𐧀, 𐧁, 𐧂, 𐧃, 𐧄, 𐧅, 𐧆, 𐧇, 𐧈, 𐧉, 𐧊, 𐧋, 𐧌, 𐧍, 𐧎, 𐧏, 𐧐, 𐧑, 𐧒, 𐧓, 𐧔, 𐧕, 𐧖, 𐧗, 𐧘, 𐧙, 𐧚, 𐧛, 𐧜, 𐧝, 𐧞, 𐧟, 𐧠, 𐧡, 𐧢, 𐧣, 𐧤, 𐧥, 𐧦, 𐧧, 𐧨, 𐧩, 𐧪, 𐧫, 𐧬, 𐧭, 𐧮, 𐧯, 𐧰, 𐧱, 𐧲, 𐧳, 𐧴, 𐧵, 𐧶, 𐧷, 𐧸, 𐧹, 𐧺, 𐧻, 𐧼, 𐧽, 𐧾, 𐧿, 𐨀, 𐨁, 𐨂, 𐨃, 𐨄, 𐨅, 𐨆, 𐨇, 𐨈, 𐨉, 𐨊, 𐨋, 𐨌, 𐨍, 𐨎, 𐨏, 𐨐, 𐨑, 𐨒, 𐨓, 𐨔, 𐨕, 𐨖, 𐨗, 𐨘, 𐨙, 𐨚, 𐨛, 𐨜, 𐨝, 𐨞, 𐨟, 𐨠, 𐨡, 𐨢, 𐨣, 𐨤, 𐨥, 𐨦, 𐨧, 𐨨, 𐨩, 𐨪, 𐨫, 𐨬, 𐨭, 𐨮, 𐨯, 𐨰, 𐨱, 𐨲, 𐨳, 𐨴, 𐨵, 𐨶, 𐨷, 𐨸, 𐨹, 𐨺, 𐨻, 𐨼, 𐨽, 𐨾, 𐨿, 𐩀, 𐩁, 𐩂, 𐩃, 𐩄, 𐩅, 𐩆, 𐩇, 𐩈, 𐩉, 𐩊, 𐩋, 𐩌, 𐩍, 𐩎, 𐩏, 𐩐, 𐩑, 𐩒, 𐩓, 𐩔, 𐩕, 𐩖, 𐩗, 𐩘, 𐩙, 𐩚, 𐩛, 𐩜, 𐩝, 𐩞, 𐩟, 𐩠, 𐩡, 𐩢, 𐩣, 𐩤, 𐩥, 𐩦, 𐩧, 𐩨, 𐩩, 𐩪, 𐩫, 𐩬, 𐩭, 𐩮, 𐩯, 𐩰, 𐩱, 𐩲, 𐩳, 𐩴, 𐩵, 𐩶, 𐩷, 𐩸, 𐩹, 𐩺, 𐩻, 𐩼, 𐩽, 𐩾, 𐩿, 𐪀, 𐪁, 𐪂, 𐪃, 𐪄, 𐪅, 𐪆, 𐪇, 𐪈, 𐪉, 𐪊, 𐪋, 𐪌, 𐪍, 𐪎, 𐪏, 𐪐, 𐪑, 𐪒, 𐪓, 𐪔, 𐪕, 𐪖, 𐪗, 𐪘, 𐪙, 𐪚, 𐪛, 𐪜, 𐪝, 𐪞, 𐪟, 𐪠, 𐪡, 𐪢, 𐪣, 𐪤, 𐪥, 𐪦, 𐪧, 𐪨, 𐪩, 𐪪, 𐪫, 𐪬, 𐪭, 𐪮, 𐪯, 𐪰, 𐪱, 𐪲, 𐪳, 𐪴, 𐪵, 𐪶, 𐪷, 𐪸, 𐪹, 𐪺, 𐪻, 𐪼, 𐪽, 𐪾, 𐪿, 𐫀, 𐫁, 𐫂, 𐫃, 𐫄, 𐫅, 𐫆, 𐫇, 𐫈, 𐫉, 𐫊, 𐫋, 𐫌, 𐫍, 𐫎, 𐫏, 𐫐, 𐫑, 𐫒, 𐫓, 𐫔, 𐫕, 𐫖, 𐫗, 𐫘, 𐫙, 𐫚, 𐫛, 𐫜, 𐫝, 𐫞, 𐫟, 𐫠, 𐫡, 𐫢, 𐫣, 𐫤, 𐫥, 𐫦, 𐫧, 𐫨, 𐫩, 𐫪, 𐫫, 𐫬, 𐫭, 𐫮, 𐫯, 𐫰, 𐫱, 𐫲, 𐫳, 𐫴, 𐫵, 𐫶, 𐫷, 𐫸, 𐫹, 𐫺, 𐫻, 𐫼, 𐫽, 𐫾, 𐫿, 𐬀, 𐬁, 𐬂, 𐬃, 𐬄, 𐬅, 𐬆, 𐬇, 𐬈, 𐬉, 𐬊, 𐬋, 𐬌, 𐬍, 𐬎, 𐬏, 𐬐, 𐬑, 𐬒, 𐬓, 𐬔, 𐬕, 𐬖, 𐬗, 𐬘, 𐬙, 𐬚, 𐬛, 𐬜, 𐬝, 𐬞, 𐬟, 𐬠, 𐬡, 𐬢, 𐬣, 𐬤, 𐬥, 𐬦, 𐬧, 𐬨, 𐬩, 𐬪, 𐬫, 𐬬, 𐬭, 𐬮, 𐬯, 𐬰, 𐬱, 𐬲, 𐬳, 𐬴, 𐬵, 𐬶, 𐬷, 𐬸, 𐬹, 𐬺, 𐬻, 𐬼, 𐬽, 𐬾, 𐬿, 𐭀, 𐭁, 𐭂, 𐭃, 𐭄, 𐭅, 𐭆, 𐭇, 𐭈, 𐭉, 𐭊, 𐭋, 𐭌, 𐭍, 𐭎, 𐭏, 𐭐, 𐭑, 𐭒, 𐭓, 𐭔, 𐭕, 𐭖, 𐭗, 𐭘, 𐭙, 𐭚, 𐭛, 𐭜, 𐭝, 𐭞, 𐭟, 𐭠, 𐭡, 𐭢, 𐭣, 𐭤, 𐭥, 𐭦, 𐭧, 𐭨, 𐭩, 𐭪, 𐭫, 𐭬, 𐭭, 𐭮, 𐭯, 𐭰, 𐭱, 𐭲, 𐭳, 𐭴, 𐭵, 𐭶, 𐭷, 𐭸, 𐭹, 𐭺, 𐭻, 𐭼, 𐭽, 𐭾, 𐭿, 𐮀, 𐮁, 𐮂, 𐮃, 𐮄, 𐮅, 𐮆, 𐮇, 𐮈, 𐮉, 𐮊, 𐮋, 𐮌, 𐮍, 𐮎, 𐮏, 𐮐, 𐮑, 𐮒, 𐮓, 𐮔, 𐮕, 𐮖, 𐮗, 𐮘, 𐮙, 𐮚, 𐮛, 𐮜, 𐮝, 𐮞, 𐮟, 𐮠, 𐮡, 𐮢, 𐮣, 𐮤,





